



THE TRACKER

Journal Of The Organ Historical Society, Inc.

Volume 23, Number 4

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Options, and Such Like . . .

An Editorial

At almost every turn we hear about people having to make decisions about what should be done regarding a certain organ which is in such condition that repairs, rebuilding, or replacement are the options facing those in charge.

In a recent experience, the chairman of a church organ committee admitted quite frankly that he knew nothing about organs or organ music; but the organist had complained for some time that the instrument in question was about to expire, and the chairman sought our assistance in taking some action to prevent a possible total collapse of the church's music program.

On his committee the chairman had one member who felt that the organ "sounded good enough" to him, and was opposed to spending any money at this time. Another member insisted that a new console was the only thing necessary to cure all the ills. Still another was for replacing the pipe organ with a pipeless one, claiming that there would never again be a breakdown or expensive repairs - or even tuning bills! These attitudes are undoubtedly standard and can be cited almost anywhere in America.

For almost a quarter of a century, OHS members (and these include many highly qualified organbuilders) have been patiently engaged in educating committees similar to the one described here. This work is the most challenging activity of the Society. It is, in fact, its true *raison d'être*, without which it has little purpose or use.

The annual conventions afford us many happy hours of study and socializing. *THE TRACKER* keeps us informed about activities and offers interesting reading. Our recordings provide pleasant reminders of splendid performances. And other OHS projects occupy time and talent which we find rewarding.

But the real core of our lives should be the constant hammering away at education of people who in one way or another have the responsibility of choosing options in the case of a pipe organ. In order to do so, we must be as well equipped as possible to provide as much (and the best) information under given circumstances. There are times, indeed, when the replacement of an organ is desirable; but let the replacement be at least a small pipe organ! And there are times when a new console can bring new life into an old organ. And there are times when a good repair job by a competent organ-man will suffice without undertaking a complete rebuild.

Further, we should be on the alert at all times in order to prevent rash action by unknown committees. Ofttimes a word in time saves a good instrument.

So, let us all face the challenge, seeking opportunities to further the OHS cause and thereby benefiting the organ world for years to come.

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A Tribute to E. Power Biggs 1906 - 1977

by Albert F. Robinson

One of the very few distinguished persons affiliated in one way or another with the organ world and elected by un-animous ballot to Honorary Membership in the Organ Historical Society was E. Power Biggs.¹

Edward George Power Biggs was born in Westcliff-on-Sea, England, on March 29, 1906. He was educated at Hurstpierpoint College in Sussex, and won a scholarship to the Royal Academy of Music, London. He began the study of piano at age seven, but at eleven (or twelve) he abandoned music, like so many boys of that age, in favor of sports. Building model boats and stamp collecting occupied much of his time, and upon graduation from Hurstpierpoint at sixteen, he entered into a three-year agreement for instruction and as an apprentice with an electrical engineering firm. At the same time, he returned to music study as part-time organ assistant to J. Stuart Archer in return for instruction. Then came the years at the Royal Academy where he was organ student of G.D. Cunningham, completing his studies in 1929.²

Mr. Biggs paid a visit to the United States, playing 190 recitals in a period of seven months, October 1929 to May 1930. Upon his return to England he applied for and was granted permanent residence in the USA; he returned that same summer. T. Tertius Noble, formerly organist at York Minster, and then at St. Thomas Church, New York City, very kindly recommended Mr. Biggs to the post of organist at Emmanuel Episcopal Church in Newport, Rhode Island. After two years, he was appointed to Christ Church in Cambridge, Massachusetts, and in 1937 he became a naturalized citizen, with Cambridge as his permanent home.

That same year G. Donald Harrison completed the unusual organ at Harvard's Germanic Museum, an instrument which afforded an opportunity to Mr. Biggs to win great renown through his series of radio broadcasts. Since the programs featured Bach compositions, principally, Mr. Biggs adopted "Jesu, Joy of Man's Desiring" as a theme melody. The associationship of this tune with Mr. Biggs grew to such proportions that whenever he played a recital the audience would not leave until he had performed this as an encore.

It was 1938 when Mr. Biggs' first record was issued. Handel's Concerto, known as "The Cuckoo and the Nightin-gale" (Allegro only), coupled with Daquin's "Variations on a Noel," were heard on a Technichord label at 78 rpm, recorded at the Germanic Museum. From 1939 to 1947 Mr. Biggs recorded for RCA Victor, and beginning in 1948 he recorded exclusively for Columbia. His account of these early recording sessions, and later developments in recording techniques, is a fascinating story which appears in **THE BICENTENNIAL TRACKER**.³

As a tribute to Mr. Biggs, Andrew Kazdin, Director of Masterwork Artists and Repertoire Production for Colum-

bia Records, has assembled an album of four records containing examples from many of the important Biggs recordings. In addition, there is a splendid illustrated 32-page booklet containing an introduction to the project by Andrew Kazdin, a biography by Margaret Power Biggs, and a complete discography of every recording made by Mr. Biggs. The release is titled, most appropriately, "A Tribute to E. Power Biggs" and is Columbia Masterworks Album M4X-35180.

When one studies the list of 152 releases produced by Mr. Biggs, one can only be amazed at the tremendous energy of this great artist. While the large number of solo organ records stands as a monumental testimony to Mr. Biggs' greatness, there is also the remarkable output of ensemble recordings - not the least of which are the fine Rheinberger Organ Concertos⁴ and the amazing tribute to Gabrieli recorded in St. Mark's Cathedral, Venice, requiring two choral groups, two organs and a brass ensemble. ,,

Mr. Biggs was always a pioneer in the record field - a champion of the latest in technical developments. He was particularly impressed with *Quadrasonic* style and made maximum use of this idea in using the four antiphonal organs at Freiburg Cathedral. ,,

From almost the beginning of the Organ Historical Society⁵ E. Power Biggs took an active interest in the Society's work and programs. He performed most graciously for the 1961 Boston Convention and the 1968 Worcester Convention, both of which conjure up happy memories for those whose good fortune it was to attend. He was a close friend of Barbara Owen,⁶ and invited her to write the program notes for his famous album, "The Organ in America"⁷ which includes instruments in Massachusetts, Northern New York State, South Carolina, and Pennsylvania, doing much of the research himself.

In 1968 Mr. Biggs was elected to Honorary Membership in the Society whereupon he wrote as follows:

"My deepest thanks for the honor you have so generously given me. I value most highly the Honorary Membership in the Organ Historical Society.

"The Organ Historical Society seems to me the wave of the future. They have caught the clear spirit of enthusiasm that seems inherent in the tones of the best of the older organs.

"It's interesting that in Europe the equivalent movement is 'the organ reform.' With the Organ Historical Society the word enthusiasm is more appropriate.

"The honor of membership following so illustrious a man as Albert Schweitzer is something I deeply appreciate,"¹⁰ Although Honorary Membership in OHS makes the payment of dues unnecessary, Mr. Biggs continued to pay

dues for some time, usually as a Contributing Member. He often referred to the Society in his writings and talks to audiences. He ferreted out historically important organs, both in American and in Europe, making records of same and producing them for the edification of the general public.

Twice Mr. Biggs took pen in hand and contributed articles for publication in *THE TRACKER*. The first, "A Nine-teenth Century Genius," was the story of Josef Rheinberger, which appeared in *THE TRACKER* 18:2:13 in 1974. The second is the article referred to above, entitled "Right on, Mr. Edison!"

It is fitting that OHS render tribute to this great man. ¹¹ We can do so in many ways, one of which is to make a contribution to the E. Power Biggs OHS Fellowship Fund. ¹²

Another is to help circulate the many fine Biggs records still available by giving them as gifts or merely adding to one's own record library. Gifts of these records to local public libraries (which lend records as well as books) and to music school and college libraries make particularly fine memorials.

THE E. POWER BIGGS RECORDS

According to William Schwann, President of ABC Schwann Publications, Inc., of Boston, Massachusetts, the following list of records represents those which are still available at most good record stores (all on the Columbia label):

Bach: Anna Magdalena Book	M-30539 * o
Bach: Con., S.596; Preludes & Fugues (8 little) S.553/60	M-33975
Bach: Favorites, Vol. 1/3 (3 records)	D3M-33724
Bach: Favorites, Vol. 1	MS-6261 o
Vol. 2	MS-6748
Vol. 3	MS-7108
Vol. 4	MS-7424
Vol. 5	M-31424 * o Q
Vol. 6	M-32791 * o Q
Bach: Music of Jubilee - Jesu, Joy of Man's Desiring, Sheep May Safely Graze, etc. (Col. Ch. Sym.)	MS-6615
Bach: Organ Music - Toccata & Fugue in d. S.565, etc.	M-31840 * o
Bach: Passacaglia & Fugue in c; Prelude & Fugue in C, G; Toccata & Fugue in d	KM-30648 * o
Bach: Sinfonia from Cantatas 29, 35, 49, 146, 169; Sonata from Cantata 31: Jesu, Joy of Man's Desiring	M-34272 Q
Bach: Toccata, Adagio & Fugue in C; Toccata & Fugue in d; Toccata & Fugue in D "Dorian"; Toccata & Fugue in F	M-32933 * o Q
Barber: Toccata Festiva; Poulenc Concerto (Phila. Orch.); R. Strauss Festival Prelude (N.Y. Philharmonic)	MS-6398
Buxtehude: Organ Music	MS-6944
Copland: Organ Symphony (N.Y. Philharmonic)	MS-7058
Daquin: Noels (complete)	M-32735
Famous Organs of Holland & North Germany - Bach, Telemann, Sweelinck, etc.	M-31961
Four Antiphonal Organs, Freiburg Cathedral- Handel, Purcell, Mozart, Buxtehude, Krebs, Banchieri, Soler, Campra	M-33514 Q
French Organ Music	MS-6307
G. Gabrieli: Canzoni for Brass, Winds, Strings & Organ (Gabrielli Consort, Tarr Brass Ens.)	MS-7142
G. Gabrieli: 5 Intonazioni; 10 Motets (Smith Singers)	MS-7071
G. Gabrieli; Music for Organ & Brass (Tarr Brass Ens., Smith Singers)	M-30937
G. Gabrieli & Frescobaldi: Organ & Brass Music (New England Brass Ens.)	MS-6117
Golden Age-Bach: A. Magdalena Book (6 pieces); Concerto after Vivaldi; 8 Little Preludes & Fugues, etc.	M2S-697
Handel: Concertos (complete) (London Philharmonic) (3 records)	D3M-33716
Handel: Concertos, Opus 4/2,5	MS-6439
Handel: Magnificent, Vol. 1 (Royal Philharmonic)	M-30058

* - indicates an 8-track cartridge tape is available.

o - indicates a cassette tape is available.

Q - indicates quadraphonic recordings.

Handel: Music (Royal Philharmonic)	M-31206
Haydn: Concertos (3); Mozart: 17 Festival Sonatas (Columbia Sym.) (2 records)	MG-32311
Heroic Music for Organ, Brass & Percussion - Gabrieli, Frescobaldi, Telemann, Handel, Purcell, etc. (2 records)	MG-32311
Heroic Music for Organ, Brass & Percussion (New England Brass Ens.)	MS-6354
Hindemith: 3 Sonatas	CSP CMS-6234
Historic Organs of England	M-30445
Historic Organs of France	MS-7438
Historic Organs of Italy	MS-7379
Historic Organs of Spain	MS-7109
Historic Organs of Switzerland	MS-6855
Ives: Variations on "America"	M4-32504
Mendelssohn: Sonatas 1, 6	CSP AMS-6087
Mozart: Adagio & Allegro, K.594; Adagio & Fugue, K.546; Andante, K.616; Fantasia, K.608; Adagio, K.356; Adagio, K.580a	MS-6856
Mozart: 17 Sonatas (Columbia Symphony)	MS-6857
Music for Organ, Brass & Percussion	M-31193 * o Q
Organ in America	MS-6161
Organ in Sight & Sound	KS-7263
Rheinberger Concertos 1, 2 (Columbia Symphony)	M-32297 o Q
Saint-Saens: Symphony 3 (Philadelphia Orchestra)	MS-6469
Soler: 6 Concertos for 2 Organs (with Daniel Pinkham)	MS-7174
Stars & Stripes Forever - 2 Centuries of Heroic Music in America	M-34129
Sweelinck: Variations on Popular Songs	CSP AMS-6337
Tribute to E. Power Biggs (4 records)	M4X-35180
24 Historic Organs - Bach: Toccata & Fugue in d; Haydn: Concerto 2 (Columbia Sym.); Mozart: Fantasia in F (2 records)	MG-31207
Walther: Concerto 6 "After Italian Masters"	M-31205

These are the pedal harpsichord recordings:

Bach Program: Fantasy & Fugue in g; Passacaglia & Fugue in c; Toccata & Fugue in d; etc.	MS-6804
Holiday for Harpsichord	MS-6878
Joplin: Music, Vol. 1	M-32495 o Q
Vol. 2	M-33205 o Q

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In his gracious letter, Mr. Schwann revealed that he studied organ with Mr. Biggs and "would substitute for him at times at his church while he was out of town on tours."¹³

Born in Illinois, William Schwann studied piano and organ at the Louisville [Kentucky] Conservatory, according to an article by Gail Stockholm in the Cincinnati *Enquirer*.

He was offered two college scholarships - one at Curtis Institute in Philadelphia, and one at Boston University. He chose the latter and did some work at Harvard University where he met Mr. Biggs in 1935 and their friendship continued until Mr. Biggs' death.

Mr. Schwann further states:

"By coincidence we are in the final stages of preparation of the new 1979 Artist Issue [of the famous Schwann Record Catalog], the most recent one since our 1976 edition The most recent release is the four-record set just issued by

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Columbia, 'A Tribute to E. Power Biggs.' I strongly urge you to get a copy of it, for it has an excellent booklet with a list of all the records he made. The four records start with two pieces (Handel: Cuckoo and the Nightingale, and A Daquin Noel). These were recorded by H. Vose Greenough, Jr., on his Technichord Records label, with which I was then associated. I seem to have had the only copy available, so it was mine which Columbia used to start the set. There are also a few other old mono records when he recorded for RCA Victor, and some priceless comments he made at Radio City Music Hall before a concert not too many years ago. And, of course, much more good Biggs playing." ¹⁴

We are indeed grateful for Mr. Schwann's kind cooperation in the preparation of this article.

NOTES

1. Other Honorary Members include Albert Schweitzer, F. R. Webber, Maarten A. Vente and William H. Barnes.
2. Information culled from Margaret Power Biggs biography appearing in the booklet which accompanies "A Tribute to E. Power Biggs" record album (M4X-35180).

3. "Right on, Mr. Edison!" *THE BICENTENNIAL TRACKER* 1976, pp. 15-17.
4. With Columbia Symphony Orchestra, M-32297 o Q.
5. With The Gregg Smith Singers, The Texas Boys Choir, The Edward Tarr Brass Ensemble, A Rieger Organ from Austria and a Portative by Ruffati, all conducted by Vittorio Negri, MS-7071.
6. M-33514, available in Quadraphonic.
7. OHS was founded in New York City in 1956.
8. Miss Owen is a founder of OHS and its first President, 1957-1961.
9. MS-6161.
10. *THE TRACKER*, 13:1 (Fall 1968):2
11. John McClure, director of Masterworks for Columbia, calls him "one of Nature's noblemen."
12. Originated in 1978, this fund enables young people interested in organ history and construction to attend an OHS convention and enjoy the privileges of membership for one year.
13. Letter from William Schwann dated April 13, 1979.
14. Ibid.

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The Organ in the Concert Hall

by E. Power Biggs

Ed. Note: The material presented here was prepared as a speech which Mr. Biggs delivered upon invitation to the New York Chapter, AGO, on June 7, 1976. He personally provided us with this copy.

I would like to speak on the subject "The Organ in the Concert Hall"—specifically on the organs, or the absence of them, in the three great concert halls of New York City — Carnegie, Fisher and Tully. I've had the privilege of playing in all three.

In Carnegie, I did battle with the Kilgen organ, recently removed, in the good old days of the Boston Symphony under Serge Koussevitzky. I had a part in the delayed opening of the Aeolian-Skinner at Philharmonic Hall, and more recently was privileged to take part in the first concerts at Tully Hall. Considering the present state of the three halls, I suppose one might call Tully a "rose between two thorns."

A basic question one may ask is, is it necessary to have an organ in a concert hall? The answer is "yes," absolutely yes. Because without an organ you don't have a real concert hall. You cannot perform the large orchestra-organ literature; you lose the possibility of many choral works, as well as the solo organ literature.

I'll give you a one-minute history of the organ. The organ is an instrument of kings! The emperor Nero played it 2000 years ago, and very well, too. In the next eight centuries, organs were considered royal gifts, and were exchanged, particularly between Byzantine emperors. In 1390, one hundred years before Columbus sailed westward, an organ was built in Sion, Switzerland, that still stands in perfect playing condition. In the following two or three centuries many organs were built through Europe. The organ became the personal instrument and enkindled the genius of Bach, Handel, Mendelssohn, Franck, Saint-Saens.

We organists don't really mind lending Bach's *Passacaglia and Fugue* to Maestro Stokowski, but it was through the organ that this work and a great repertoire came into being. In the nineteenth century, with the rise of the orchestra, another great literature came about which, in romantic idiom, added the organ to the orchestra. All of you know the Saint-Saens *Organ Symphonie*. To Saint-Saens, you must add the names of Berlioz, Scriabine, Elgar, Holst, Copland, Rheinberger, Poulenc, Hindemith. They all used the organ with orchestra — as well as Bach, Handel, Mendelssohn, Brahms, in their great choral works.

If a concert hall does not have an organ, perhaps you need not concern yourself over the loss of the solo organ repertoire, but the loss of the orchestra-organ possibilities, and the absence of an organ with the choir is a serious deficiency. It puts a hall in a secondary rank.

Now, please, let me switch rather abruptly, and speak of Andrew Carnegie. Carnegie was born in Scotland in 1835. As a boy he had a great love of the organ. With his family in

1848, he emigrated to the United States, settling near Pittsburgh. Carnegie himself moved to New York City in 1887. Three years later, in 1890, he gave to us all Carnegie Hall, at first named "Music Hall." This is public knowledge.

Carnegie's gift of many libraries for the enlightenment of the people is also well known. Much less known is his life-long generosity in the giving of organs. By comparison, Byzantine emperors were amateurs.

In his lifetime, Andrew Carnegie gave seven thousand five hundred organs to churches and auditoriums, at a total cost (to himself) of six and one-quarter million dollars! The very first organ Carnegie gave — in Allegheny City — today is in perfect condition, one hundred and two years later. For these facts and figures I am indebted to Robert Sutherland Lord of the University of Pittsburgh, and to the Organ Historical Society — a group of enthusiasts who are doing for three hundred years of American organ building what similar groups have done in Europe.

In Carnegie's essay of 1889, "The Gospel of Wealth," he urges those able to do so to give public auditoriums and to equip them with organs that the public may be enlightened and uplifted by the art of music. So his musical interests were wide and not at all limited to the church.

A need would be made known. Carnegie would agree to certain plans. Documents show that always one of the best builders was chosen. Practically all gifts were made anonymously. Having provided Carnegie Hall itself, it must have been Carnegie who gave the Roosevelt organ that in 1891 was added to the hall. And in 1929 the Carnegie Foundation paid \$50,000 for the Kilgen organ that hid up in the attic until recently. Of the qualities of that instrument I think we organists must simply say that it was a child of its time. Thus appears to end the long succession of Andrew Carnegie organs gifts — but not quite, for I have one more to tell you about in a few moments.

I live up in the little puritan settlement of Boston, actually in Cambridge. But I do come to New York regularly, if reluctantly, and when here do go to concerts.

A year and a half ago I attended the opening concert of the new electronic contraption that had just been put in Carnegie Hall. The event had been heavily advertised, and the device was brilliantly played. Moreover, the recital included a tonal analysis, which illustrated the various stops and possibilities. I'll get down to details in a moment, but I want to tell you first how in general the whole affair struck me! It reminded me of the strawberry festival. In a little village a grand strawberry festival had been announced. Posters everywhere showed a huge, red, luscious strawberry. The banner line proclaimed, "Come one, come all, eat all you can for 25 cents." But, down at the bottom of the poster, in very small type indeed, were these words: "Owing to a shortage of strawberries, prunes will be substituted."

Now, remembering Andrew Carnegie, his generosity, his insistence on quality, considering the pride that Carnegie Hall rightly assumes for itself today, considering the recent noble and successful efforts of Isaac Stern and his battalions in preventing Carnegie Hall from being taken over, and turned — perhaps — into a MacDonald's quick eatery, what was this prune doing in Carnegie Hall?

The prune is, as you know, an electronic device trying hopefully to imitate the organ - to equal or surpass 2000 years of inventive endeavor and artistic voicing, on the part of generations of organ builders and craftsmen.

Many possible uses of electrical impulses have in a sense been with us from the moment Ben Franklin flew his kite. Today, in all sorts of forms electronics make the world go around, and go around the world. But that's a different matter. In Carnegie Hall we are dealing with music and the integrity of music. For the music of the centuries an electronic is entirely inadequate.

If you can put up with their sounds, electronics with at-tached keyboards (as I call these devices) may well serve useful purposes, as practice instruments at home, or where space is severely limited. Though, in all such case a small pipe organ is infinitely preferable, and probably wouldn't cost more. Larger electronics are excellent for occasional purposes, such as opening the World Series, for taking on a concert trip to Timbuctoo, and they are said to be prevalent and popular in cocktail bars. In the case of all such uses and a few others, won in [air combat, so to speak, musicians have no argument.

But when electronic manufacturers claim their product equals, or excels an organ, then plain speaking is in order.

Why does not the electronic device equal the sound of an organ? Electronics take us to the moon. Surely, to imitate an organ must be "small potatoes." It isn't!

Thousands of pipes of different lengths and shapes go to make an organ. Even a single tone is highly complex combination of fundamental and harmonics. Consider this pipe. Tone is produced in this way: air under controlled pressure enters the pipe at the foot; a ribbon of air flows out of the mouth; the flow of this air reacts on the column of air freely standing in the pipe. It has the equivalent effect of the bow on the violin string. The ribbon of air sets the column of air in motion, and tone is produced.

Now, consider the basics of a musical tone. Every musical tone, produced by every musical instrument, has three parts . . . its beginning, the continuing sound, and its ending. It is the beginning, the accent, which may vary from smooth to abrupt, which gives character. It is the beginning that gives a degree of command. The beginning is the consonant (Taah) before the vowel of continuation (aah). The second element, continuing tone, may last for just one 16th note or may last for several bars. This gives the note its beauty. The third element, the ending, must be a natural cessation of tone, and not merely a sliced-off sound.

For years European and American scientists have studied the beginning speech of organ pipes, and have found it to be highly complex. The fundamental and the different harmonics do not take hold all at the same instant, but at minutely different degrees of time. There is even a certain amount of random transient sound, as when the bow engages the violin string. This gives intent, authority, character, to the onset of tone. Even the continuing tone of a pipe, which may be smooth or aggressive, has within itself a degree of irregularity. The air in an organ pipe vibrates at

full length (the fundamental) and at fractional lengths (the harmonics). But these relations are not precisely and absolutely exact. This gives the continuing tone its individual character, beauty, roughness, boldness. Upon the cessation of wind-flow, the tone ceases, but again with a certain in-equality between the decay of the different harmonics.

To "play" a pipe, one opens a valve beneath the pipe foot. This is best done by what I'd like to call controllable action, usually called tracker action, by which a series of levers become literally an extension of the fingers to the pipe valve. In controllable action, smart depression of the key, or gentle depression, allows one to give more or less accent. Other playing actions, which open the pipe valve by a magnet or by a pneumatic, lose this degree of control, though pipes retain their other qualities of continuation and cessation of tone.

How do electronic devices compare with all this? Some start off a tone with complete abruptness. Others try to introduce an illusion of accent by a momentary flick of a higher harmonic. But in all, the shape of the beginning of the tone does not sound natural. The result is rigid and in-artistic. An electronic device originates sound by generating frequencies from oscillators, and the very mathematical exactness of the relation of the harmonics to the fundamental gives the continuing tone a bland quality. The end of a tone in the electronic device lacks the complexity of the natural speech of an organ pipe.

These electrically generated frequencies, musical approximations and compromises, must then be put into sound by being squeezed through the keyhole of loud speakers - one, or fifty, or however many. The very best of loud speakers introduce some distortion, and the constricted tone origin that each speaker affords is very different to the myriad points of tone origin - one to each pipe - in an organ. So, you have pudgy, poppy, inarticulate flutes without character (unless you consider the tremolo to be character), reeds without their essential brilliance, and a total ensemble (the diapason or principal chorus) that becomes more and more turgid as it builds up.

Speaking of visual aspects - at the concert I spoke of, the console, sitting in the middle of the stage, reminded me of Jack Benny's gag when, in his benefit concerts, he would stroll on stage with his violin only to find that he had forgotten his bow. In Carnegie Hall it was, of course, the opposite. The bow (the console or playing device) was there, but where was the violin (organ)? With umpteen speakers hidden (as well they might be) there was nothing for the eye. Where was the symmetry of organ pipes, the beauty of an organ case? Where, in fact, was an identity of a musical instrument? And for the ear, where was the focus of sound?

Now, we all well know that a few years ago a New York lady, Mrs. Leo Simon, joined the ranks of Byzantine emperors, of Andrew Carnegie, and other benefactors, in offering Carnegie Hall the gift of a magnificent organ. Mrs. Simon asked Robert Owen to be consultant and advisor. A builder was chosen, and all plans met with the full approval of the trustees. Sketches for different designs are to be seen on the walls in the undercroft. There was general rejoicing. And then, even though the organ had been built, and was actually shipped to this country, the matter came to an unexplained end. Even a pilgrim from Boston may perhaps ask, why?

A music critic from Washington, and a prominent organist from that city, and (inexplicably) a number of organists from this city, raised their voices against the instru-

ment. And they so confused the trustees and others at Carnegie Hall that this gift — this kingly gift — was refused. That was a tragedy for all music lovers! Through stupidity, this fine organ was lost to Carnegie Hall and to New York audiences.

Now, it's unusual for a musician (unless he happens to be the president of the United States) to criticize a music critic. But the incredible thing is that the gentlemen mentioned (in Washington and New York) wrote their rather insidious letters in complete ignorance of the organ specification proposed, or (if they had any inkling of it) in complete ignorance of what the various stops were going to sound like.

There were reeds and mixtures to give to the Saint-Saens symphony magnificence. There was an enclosed swell, for expression. There was even a Voix Celeste, so that Poulenc's indications in his Concerto could be followed exactly. And the organ was to be in equal temperament to match the orchestra.

These gentlemen said that the organ would be fine for old fogies like Bach, but it would be impossible for Mendelssohn, Reubke, Reger, Liszt — yet this type of organ was the very type these composers played!

As a punch line (these gentlemen added) you couldn't play Messiaen on it, yet Messiaen himself has just recorded his complete organ works at La Trinite in Paris, on just such a neo-classic organ.

I have seen in print three reasons which the Hall authorities gave for this rejection. First, that the builder, D.A. Flentrop of Holland, wanted to tear down or change the proscenium arch. There is a familiar saying that "God made the world, but the Dutch made Holland." However, no Dutchman ever proposed dismantling Carnegie Hall, as you will see from the various organ sketches that were submitted and which are on exhibition. It was said that a great hole would be made in the back of the stage. I think the sketches show two or three openings necessary for wind conveyance. They were surely of no consequence. Finally, it was said that the organ would change or ruin the acoustics. Well, short of putting up the organ, or a dummy case, that question can't be proved one way or another. But I must mention that we have had an organ for 76 years in Symphony Hall in Boston, and no one has ever said it spoiled the acoustics. Think of the Concertgebouw in Amsterdam, and a score of other European concert halls, with their wonderful acoustics, and with their organs — which add so much to the repertoire.

Mrs. Simon has since given the organ to the State University of New York at Purchase, to be housed in an auditor-

ium still to be built. The university is lucky. I congratulate them. The instrument will open a world of music.

Surely Carnegie Hall must reconsider. For its basic obligation remains — to its benefactors, to its own high ideals, to the integrity of music. Electronics are fine for the reproduction of music, but not for the creation of music. The present device cheapens the Hall, and ruins its image as a place of excellence.

I must tell you of the more recent gift of the Carnegie Foundation. When the great music shed at Tanglewood was built around 1940, Serge Koussevitzky and the Boston Symphony performed the Saint-Saens *Organ Symphony*. An electronic device was used. Not then being associated with the orchestra, I did not play. Following the concert Dr. Koussevitzky announced to the trustees, "Next summer, I will give the *B Minor Mass*, and for that I must have an organ." George Judd, the manager, asked me to take Dr. Koussevitzky to the Germanic Museum at Harvard, to let him hear the little Donald Harrison organ that later became quite widely known over the radio. This I did in my Model A Ford, recently acquired from a college student for \$75.00. I think Dr. Koussevitzky quite enjoyed the ride, but I know he enjoyed the organ, for, after hearing a little music, he came up the stairs and said, "Fine; send it all up to Tanglewood."

Well, it was explained to him that this was not the organ for him, but that a similar one could be readily designed for Tanglewood. And when you are at Tanglewood, if you look, you can see this organ in a great box, suspended from the roof girders above the orchestral shell. In sections, the front of the box drops down, and is closed up for the winter. It is not a large organ (about 28 stops) but for 36 years it has given excellent and economical service with the orchestra and even for occasional recitals. And, sure enough, it was the Carnegie Foundation with Mrs. Curtis Bok that gave the Tanglewood organ to the Boston Symphony.

I mentioned this to give credit and to point out the durability of an organ. Had the Boston Symphony acquired an electronic, it would have been out of date in ten years. As with a motor car, one would be compelled to buy a more recent model. But when you build an organ, you build to last.

One of the Boston Symphony trustees once told me of Dr. Koussevitzky's methods. They were very simple. He would say, "I will make the plans, and you will get the money." Someone at Carnegie must make the plans. Money is not the major problem, as was recently demonstrated there. But the Hall, if one may speak of the Hall as a living being, owes it to the great standard of Andrew Carnegie, to the generous gesture of Mrs. Simon, to the great composers

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of history who fill the Hall with their music, to give that music (so far as it concerns the organ) to the public in its authentic form and sound, on the instrument of the centuries, and not on an imitation.

Fisher Hall offers unexpected opportunity. As mentioned, in Symphony Hall, Boston, for 76 years we have had complete satisfaction with the great organ and a reasonable upkeep cost. I checked with the orchestra managements at Milwaukee and at Detroit. And though their instruments go back only fifteen or twenty years, their story is the same. Repertoire is enlarged and audiences increased.

Moreover, all across the country colleges are building splendid concert halls with magnificent organs and fine acoustics. So, for Fisher Hall, please — absolutely no electronics. Were Fisher Hall to fall into the electronic trap, I suppose we in Boston wouldn't really mind if you just tagged along behind us. But I don't think you also want to tag behind Milwaukee, Detroit, and a score of college auditoriums.

The previous organ at Fisher Hall was perhaps unnecessarily large for orchestral-organ purposes, and somehow (perhaps because of the acoustics) it did not "speak out" into the Hall. A smaller instrument with a specification and voicing designed chiefly for use with orchestra would seem to be the answer. And for every construction problem, if there are any, there is always a solution. Is it by chance possible to hang the organ in its own shell over, and partly behind, the orchestra shell? That visiting orchestras play at slightly different pitches is no problem. The organ should be tuned one or two beats sharp to the norm. It will then, curiously, sound perfectly in tune with whatever comes it way.

Anyway, good luck, and no imitations, please. Remember, imitations have a very short shelf life.

Speaking of Tully Hall, what can one say other than a profound "thank you" to Miss Alice Tully. Perhaps nowadays, to be certain of installation, one has to give the container (the hall) along with the organ as Miss Tully so generously did. Anyway, here is an organ, with controllable tracker action, "built the way God intended organs to be built" which will have a major impact on organ playing in this country.

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New Data on John Geib

by John Ogasapian

The earliest New York City organ builder of whose work substantive record exists was John Geib (1744-1818). The purpose of this article is to update and supplement the material on Geib in the writer's book.¹ Since none of his instruments are known to be extant, much information has of necessity been gleaned from nineteenth-century accounts of varying accuracy. James Swindells' items in *The Lyre* are, of course, substantially first-hand. Swindells was organist of St. George's Church from 1816 to 1819, and again from 1823 to 1826, and may have known, that parish's 1802 Geib, although the organ had burned with the church, on January 5, 1814, before he began his official tenure there. Nevertheless, several other Geibs were extant and functioning; Swindells wrote of the 1801 two-manual in Christ Church, Ann Street.²

Similarly, Henry K. Oliver described his recollections of the 1808 Geib in the North Church, Salem, Massachusetts, in that parish's centennial volume published twenty-five years after the organ had been replaced with an 1848 Simmons & McIntyre.³ The most recent account — albeit a somewhat scanty one — was that of T. Edgar Shields, who recalled playing the 1806 Geib built for Central Moravian Church, Bethlehem, Pennsylvania, after it had been moved to the parochial school in 1873. The instrument survived into the 1940s; however, no stoplist for it has been discovered.⁴

Stoplists do exist for the 1798-9 and 1800-1 organs built by Geib for Christ Lutheran and Christ Episcopal Churches, respectively, in New York,⁵ and for the 1803 instrument installed in the Congregational Society of Providence, Rhode Island. A file of correspondence concerning the latter is preserved in the Rhode Island Historical Society.⁶

Although there is no full canon of Geib's work, a partial *opus list* may be drafted. Indeed, if Geib worked alone, or with a son and/or apprentice, and if he also carried on some piano-making, service work, and possibly the construction of a small, residence "chamber" organ now and then, the larger instruments as listed constitute a fairly respectable career's work, especially in those pre-power tool days. But we must not close the book on Geib's work too quickly. This article was prompted by the discovery of documentation for a Geib listed neither by Ochse⁷ nor by this writer. In between its first and final draft, proof of the existence of still two other Geib organs came to light — ironically, via the off-print of a comparatively recent article — necessitating substantial revision, as might be imagined.

Yet another problem concerns the Geib genealogy. Because three generations of Geibs were involved in the music business in New York, to a greater or lesser degree, some confusion exists in the biographical data on the patriarch himself, and on his sons. Much of the material is not readily available; indeed, in some cases its very existence came to light by fortuitous accident. Information is emerging, how-

ever, such as to prompt a re-thinking of some of the previous research.

In his book, this writer suggested the possibility that an otherwise undocumented Geib listed by Thomas Hutchinson for New York's North Reformed Church was the Christ Lutheran Church organ, removed and rebuilt by Thomas Hall in Henry Erben's shop, and hence listed by the latter.⁸ That possibility remains, although no documentation has surfaced, as of this writing, to give it more than theoretical substance.

Similarly, Pintard's allusion to "a small organ, excellently performed by Mr. Geib" in Trinity Church, Newark, New Jersey,⁹ is not substantiated in the parish records. In point of fact, given the linguistic usage of the time in general, and Pintard's style in particular, prudent reconsideration dictates the interpretation that the passage refers to Geib's *playing* (although he would have been seventy-three at the time: a factor that gives one pause to contemplate whether Pintard's hearing, the deterioration of which he frequently mentions in his letters, can be credited).

This does not mean that the instrument could not have been built by Geib. In fact, given the casual manner in which churches and organists contracted with each other at the time, and the seemingly irrelevant and prejudicious factors by which such agreements were frequently governed (salary rarely being significant enough for major consideration), it is probable that Geib would not have agreed to play for Trinity unless he liked the organ. Surviving comments in his letters and press notices strongly suggest that his preferences ran rather chauvinistically to his own instruments. When all is said and done, however, the provenance of the organ Pintard heard Geib playing remains problematical, pending discovery of new documentation one way or the other.

Evidence of other Geib organs has come to light. Says the history of New York's Moravian Church, "In May, 1815, a new organ purchased from John Geib, the organ-builder of New York, for nine hundred dollars, was installed in the church."¹⁰ This instrument, which stood in the edifice on Fulton (Fair) Street, between William and Nassau, was replaced with a Hall & Erben in 1824, after but nine years. Two Geib organs were installed in Baltimore churches in 1811. The First Presbyterian Church replaced its Geib with a large Erben in 1845. The Second Street German Reformed Church moved its Geib into its new edifice at Calvert and Read Streets, not dispensing with the organ until 1902, when it was sold to a Catholic church near Havre de Grace.¹¹

At this point, it may be appropriate to summarize the known *opera* — major organs — of John Geib. Years are given, and when they can be deduced from documentation

and timing of press notices, approximate months of completion.¹²

1790	St. Mary's, Stafford (England), case exists
1799 Jan.	Christ Lutheran, N.Y.C. (North Reformed?)
1801 Sept.	Christ Episcopal, N.Y.C.
1802 Nov.	St. George's Chapel, N.Y.C. (St. Paul's Chapel case for G.P. England organ; case exists, possibly altered).
1803 Dec.	Congregational, Providence, R.I.
1806 Mar.	Central Moravian, Bethlehem, Pa.; case exists.
1808 June	North Church, Salem, Mass.
1811 May (?)	Grace Church, N.Y.C. First Presbyterian, Baltimore, Md. Second Street German Reformed, Baltimore, Md.
1815 May	Moravian Church, N.Y.C.

How close is the above to Geib's total output? We know he was not reticent about announcing new contracts and completed installations in the media, yet he is conspicuously silent after about 1808. How big was his operation? We know the combined pressure of finishing St. George's and working on the Providence contract forced him into bankruptcy, probably because he was unable to sustain cash flow by accepting smaller jobs that would have provided quick capital.¹³ Did he sustain himself by maintaining the trade in pianos, residence organs, and "organized pianofortes" for which he was famous in England?

Most important, what does the gap between 1811 and 1815 mean? It may be too much to hope for that evidence for a Geib for Trinity, Newark, will not only surface; but that it will show the instrument to have dated from 1813. And what of the 1811 organs, three of them? If it were not for the two Baltimore installations, a pattern would be discernable: one that would show a pattern of one fair-sized organ every eighteen months to two years, with some overlap — reasonable for a one- or two-man shop. Yet, 1811 saw *three* presumably decent sized organs. Can we infer that his capacity, at least after his 1803 bankruptcy problems were solved, was larger? If so, there are certainly at least a handful more significant Geib organs to be recorded, trace of which we may hope exists in church records somewhere in New York, or Philadelphia, Baltimore, Charleston, or even Boston, where Geib maintained an office for taking orders.

If, on the other hand, Geib, having learned the lesson of biting off more than he could chew in 1803, subcontracted all or part of his 1811 work to the score or so men listed in the city directories of his time as organ builders because 1811 was an extraordinarily active year and he was unwilling to gamble — especially at his fairly advanced age — by enlarging his own facilities to accommodate the windfall, there may be but one or two organs as yet unmarked.

Finally, if those years between 1811 and 1815 — years of war and embargo, and their attendant transportation problems — were given over only to service work and maintenance, and maybe even piano making for fast turnover in local trade, there could be no more Geibs of any significance to be discovered.

Whatever the case, possibilities are intriguing; and a strategically dated organ discovery could go far to answer many of the above questions. As for an as yet undiscovered record of an instrument dating after 1815, possibilities are

almost certainly slim. John Geib had passed his seventieth birthday. His sons carried on a trade in pianos and general music in New York, but they are not known to have built any organs. It may be that Thomas Hall's arrival in New York to set up a permanent shop in 1816 was a consciously well-timed move on his part to place himself so as to assume the mantle of 'premier organ builder' in the city from the aging (and possibly not unwilling) Geib.

Information on the activities of the Geib sons is confused to a degree by the tendency of Germans (and others) at that time to retain given names for several generations, often until a fecund descendant fathered so many children that one or more new names had to be introduced. The single most available and comparatively accurate source of data on John Geib is the entry in Boalch.¹⁴ Boalch relied on one M.A. Smith, of the Pro Musica Instrument Company of Annapolis, correspondence with whom he lists in his bibliography.

Smith does not appear to have been a Geib descendant; at least, he does not appear in the genealogical lists; however the Smith in question quite obviously had access to a pamphlet only one copy of which is listed as accessible in a library collection, according to the *National Union Catalogue*. The pamphlet is entitled *John Geib and his Seven Children* and was researched, written, and privately published by Alger C. Gildersleeve in 1945. The one available copy is in the New York Public Library. It consists of twenty-four unnumbered pages, typescript text and illustrations, covering John Geib and his children and listing surnames of families related by marriage. More to the point for present purposes, it serves to clarify the activities of the several sons.

Boalch's listing of the patriarch (which this writer accepted in his book) as John *Lawrence* Geib is inaccurate. John Lawrence was the son of John Geib, Jr. (1781-1821) and his wife, Margaret Lawrence (hence the name), and grandson of the immigrant builder. According to the pamphlet, John Geib was born February 27, 1744, in "Stauderheim," or Standerheim, Germany, near Bingen, the youngest of sixteen children of Adam Geib, and his tenth son, by Adam's second wife, Sophia Emmerich. A Johann Georg Geib of Saabriicken, not far from Standerheim, was building organs in the 1770s however, our John Geib (and his name was originally Johann, without a doubt) emigrated to England in 1760, so the Johann of Saabriicken, though he may have been a relative (and the craft of organ building a family one) could not have been John himself.

John Geib married Rebecca Shrimpton in 1779. In 1797, he left a thriving piano and "organised pianoforte" — and possibly harpsichord — business in London and brought his family, wife and seven children (four had died young in England), to New York.

Three of the seven children were daughters. Elizabeth (1787-1883) never married. Mary Ann (1790-?) married John Wallis, a New York attorney (for some strange reason her death date does not seem to have been recorded). Sophia Augusta (1794-1863) married William Selden Darling. Her son, Samuel Ellsworth Darling, subsequently traced the Geib lineage back to a John (Johann?) Peter Geib, born in Zweibrücken in 1620.

Of the four sons, little was discovered by Gildersleeve of George (1782-1842). He married twice, and there is an 1851 New York City directory entry for "George H. Geib, Pianos, 345 Broadway"; however, no other evidence of his activities, musical or other, has come to light. The other three sons followed their father into the music business,

although apparently not as organ builders. John, Jr., and Adam, twins, were born in 1780. John is listed in partnership with his father at No. 55 Sugar Loaf Street, in the 1812 New York directory. After his death, in 1821, his twin brother (d. c1845) and younger brother, William (1793-1860) joined forces in a piano and general music business. The partnership lasted until January 2, 1828. William went on to study medicine in Philadelphia. Adam continued in the trade, subsequently entering partnership with Daniel Walker, a founder and treasurer of the New York Philharmonic Society. After Adam's death, his youngest son, also named William, joined in partnership with James Jackson, Jr. Their store, across Broadway from Grace Church, lasted until 1865, when William sold out, moved to Staten Island, and took up farming.

John Geib, the elder, is buried with his son, John, in the yard of St. Paul's Chapel, New York. His widow, who died in 1823, was buried in the yard of St. John's Chapel. Her grave was among those lost when the area was razed to make way for the New York Central Railroad freight yards and the city subway system.

NOTES

1. John Ogasapian, *Organ Building in New York City: 1700-1900* (Braintree: Organ Literature Foundation, 1977), Ch. II.

2. "Organ in Christ Church, Ann-Street," *The Lyre*, I:3 (August 1, 1824), p. 36.

3. Henry M. Oliver, "Some Memoranda of the Choir of the North Church of Salem," *First Centenary of North Church and Society in Salem, 1772-1872* (Salem, 1873), pp. 137-8.

4. Walter Lindsay, "Only a Picture Remains," *The American Organist*, XXVI:8 (August 1943), pp. 179-180.

5. See Joyce Ellen Mangler, "Some Letters From Mr. John Geib of New York," *The Tracker*, II:2 (January 1958), p. 2.

6. *Ibid.*

7. Orpha Ochse, *The History of the Organ in the United States* (Bloomington: Indiana, 1975), p. 81.

8. See Ogasapian, *op. cit.*, p. 23.

9. John Pintard, *Letters to His Daughter* (New York: New-York Historical Society Collections, 1937-40), I:70, dated July 17, 1817.

10. Harry Emelius Stocker, *The Moravian Church in New York* (New York, 1922), p. 204.

11. See Thomas S. Eader, "Baltimore Organs and Organ Building," *Maryland Historical Magazine*, Fall 1970, p. 267. Eader cites the December 27, 1811, issue of *Federal Gazette*, and *First and St. Stephen's Reformed Church 200th Anniversary Booklet*, 1750-1950, data for which was presumably drawn from parish records.

12. See Ogasapian, *op. cit.*, Ch. 2 for full data on notices.

13. *Ibid.*

14. Donald Boalch, *Makers of the Harpsichord and Clavichord, 1440-1840*, 2d ed. (Oxford: Clarendon, 1974), p. 49.

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The Mid-West is Won — Almost

A report on the 24th Annual OHS Convention by Albert F. Robinson

They came from Seattle, Washington; Long Beach, California; Galveston, Texas; Charleston, South Carolina; Richmond, Virginia, and many parts of New Jersey, New York, and New England to join with the core of mid-westerners from Missouri, Iowa, Minnesota, Wisconsin, Illinois, Ohio, Indiana, Kentucky, and Tennessee for a truly splendid convention at St. Louis, Missouri — the 24th in as many years. While many of the conventioners were the old-time stand-bys, we met dozens of new people and enjoyed warm fellowship with all.

Our headquarters were located amid the comfortable and gracious surroundings of the Forest Park Hotel where a swimming pool, reasonable rates, and a spacious room for display added greatly to our enjoyment. There was considerable interest in a 4-rank, foot-pumped cabinet organ said to have been built in Switzerland in the 18th century, but only an E. Power Biggs could have gotten any music out of it.

Monday, June 25, was occupied by a meeting of the National Council. See minutes of this meeting for the details. Council members and their families gathered in a special dining room of the hotel for dinner, at which the OHS Outstanding Service Award was presented to Dr. Homer Blanchard, the Society's Archivist from Delaware, Ohio. (The plaque, bearing three metal pipes reportedly built by the Krauss family in the 18th century, made and given to the Society by Hartman-Beaty in 1976, was not actually there, but the smaller plaque which Dr. Blanchard retains, was presented.)

That evening we traveled to St. Louis Priory, a monastic institution of the Benedictines, to hear John Chappel Stowe's recital on the 1967 Hradetzky tracker organ (2m, 28 rks). Winner of the 1978 AGO National Open Organ Playing Competition, Mr. Stowe displayed a clean, crisp technique which was essential for the acoustical problems of the large, round room. However, his rapid tempos did not, sometimes, allow for the best results of the 3-4 second reverberations. He chose a difficult and taxing program including works by Muffat, Buxtehude, Bohm, Hindemith, Cary White, and J.S. Bach. The White selection was *Antipodes I*, composed in 1972 and it proved to be one of the most unique pieces heard in the convention. The organ has a rather dry-sounding principal chorus, soft but fine flutes, and light reeds.

The Annual Meeting

The Annual Meeting was convened at Grace and Peace Fellowship, a small but neat meeting house which has a 1-7 George Kilgen built in 1879. The meeting was opened with prayer by the Rev. Culver Mowers, Rector of St. Mark's Church in Candor, New York. It was announced that there are now eleven chapters of OHS, and that the membership had overwhelmingly approved the increase in dues. The results of the election are: the Rev. Culver Mowers, President; George Bozeman, Vice-President; and new Council Members are Richard Hamar and Randall Wagner. We met David Hagberg of Princeton, Massachusetts, the

winner of this year's E. Power Biggs Fellowship award, and heard a letter of appreciation from Patrick Murphy, one of last year's appointees. In his acceptance speech, Mr. Mowers made a strong appeal for the sharing of information and the outgoing president, Alan Laufman, thanked the officers, councilors and members of committees for their support during his terms, in office. Other details are reported in the minutes which will appear in the next issue.

Upon the conclusion of the meeting, we heard a short recital by Earl Miller of Danville, Virginia, on the small Kilgen organ, which was hand-pumped by Larry Trupiano. The program included pieces by Bach and Telemann, a humorous march, and an excellent improvisation. We sang the following song (to the familiar Cornell tune):

1. Proudly play your Dulciana
At the 8 and 4,
Then we'll add the great Melodia,
Who could ask for more!
Refrain: Old pipe organ, Old pipe organ
With your tone so true,
I will never understand why
They stopped using you!
2. Once a church, those righteous people
Sang their hymns to thee, but
Ever since they bought their Hammond,
It's just you and me.
3. I will come and see thee monthly
If I still can go
Organ hunting in the country
Through wind, rain and snow.

A set of some 14 hymns was also distributed from which we sang "Light's abode, celestial Salem" to the 16th century French tune; and we concluded the annual meeting with a Bach chorale, "If Thou But Suffer God to Guide Thee".

The Tuesday Tour

Enjoying a box lunch while on board two air-conditioned, modern motor coaches, we traveled to Venedy, Illinois, to hear a demonstration by Richard Haas on the c1865 1-14 organ attributed to J.G. Pfeffer. It was rebuilt by Kilgen in 1904 and again by Martin Ott in 1975, the latter installing a Trompette rank which does not seem to blend with the rich, mellow sound of the other ranks. Dr. Haas showed a good command of the instrument in the *Allegro* from C.P.E. Bach's *Sonata V* and pieces by Menalt and Mozart. This being an old German community, we were provided with copies of chorales from which we sang *Jehovah, Ein' feste burg*, and *In dir ist Freude* rousingly.

The Wicks Organ Company at Highland, Illinois, has been in continuous operation since 1906. Opus 1 still exists at the Museum of Southern Illinois University in Carbondale, and a full account of its restoration at the Wicks Factory appears in *THE TRACKER*, 20:3, Spring 1976. We were most

cordially greeted by Mark Wick, the current president of the firm, and Mrs. Wick played the large demonstration organ in the Studio which has five divisions arranged on four sides of the large room. We were then divided into groups of 10-12 and escorted through the entire plant by knowledgeable employees. We learned that Wicks organbuilders were pioneers in direct-electric action instruments, that Alaskan spruce is the basic wood, that virtually every component of a Wicks organ is made in Highland, and that on request they do build tracker action organs today. We saw many partly-built instruments, saw pipe metal (tin and lead) mixed, poured and cut, and heard the voicing of a reed pipe. Post-cards, brochures and a stop-knob keychain were distributed as souvenirs of our very pleasant and educational visit.

Returning to St. Louis most of us opted to visit the Art Museum where a new 2-m Martin Ott organ awaits installation in a new church building. Ned Seibert of Jasper, Indiana, played the *Jig Fugue* by Bach, and several members "tried" the organ. The acoustics of the vast room (we counted 7 reverberations) enhanced the sound of this small but excellent instrument.

After dinner at Trinity Episcopal Church's parish hall, we heard a fine "Victorian Concert" by David Porkola and the "Sullivan Singers" in the church. The rebuilt 1905 Kilgen was admirably displayed by Mr. Porkola in Mendelssohn's 2nd Organ Sonata, Franck's *Cantabile*, and Ernest Kroeger's *Festal March*. The vocal selections included Braga's *Angels Serenade* (tenor and cello), Robyn's *Jesus, Merciful and Mild* (quartet), *I'm a Pilgrim* (Johnson's hymn done in florid, emotional style by baritone with cello and organ), and an energetic performance of Arthur Sullivan's *Festival Te Deum*, originally composed for soprano solo, chorus, orchestra, organ, and military band, upon the occasion of the Prince of Wales' recovery from typhoid fever. This one piece ran just under 35 minutes! We sang *Tallis' Canon*.

The Wednesday Tour

The entire day (Wednesday) was spent out of town, covering some 125 miles of roads through delightful, slightly hilly country. At Moselle we heard Elizabeth Towne Schmitt play an ambitious program on the 1862 Pfeffer organ (1-8). Works by Schroeder, Wesley, Thorley, Franck, Robert Powell, and Dubois afforded a full demonstration of this charming little instrument. The Powell piece, called *Sacred Harp Suite*, had eight movements which makes it an ideal selection for the display of any organ; we were particularly struck by the 2nd and 4th movements (both *Allegro*), and the 6th (*Adagio*) and the unusually tricky rhythms of the 7th (*Moderato*). The final Dubois piece was that old warhorse, the *Toccata in G*, which most of us old-timers cut eye-teeth on. We sang "Sometimes a Light Surprises" to the old tune from *The Christian Lyre*.

The sign on St. Patrick's Church in Catawissa informed us that stone church buildings in this area are known as "Rock Churches," but the name is more than a century older than the current pop-music craze. Here John Ditto chose a program of music which would have sounded better on a larger instrument (this 1890 Pfeffer has only 5 ranks), but each was well played. Frescobaldi, Pinkham, Gehring, and Bach selections — all required hand-pumping by Larry Trupiano who actually became something of a co-performer in the Pinkham *Toccata for the Vault of Heaven*, which requires uneven wind-supply. Dr. Ditto excelled in the Bach *Prelude and Fugue in A*. We sang "Behold a Sower!" to Ted Ferris' tune, *Weymouth*, after which we enjoyed lunch at the church's fairground.

The village of Femme Osage is small and hardly changed for the past 100 years. The old cut-stone German schoolhouse, complete with bell and benches (though now unused) still stands across the small river from the handsome frame, well-kept church. Here John Walsh played John Stanley's *Voluntary in G minor* and four movements from Charles Tournemire's *Suite of Liturgical Pieces* for Melodeon. We sang another German chorale and found time to visit an antique shop, only to discover that prices were as high as anywhere else! The bargain counter did contain a few copies of *The Etude* and some odd old music, most of which was sold to conventioners.

The 2-11 Hinners tracker at Holstein may still be hand-pumped but Michael Quimby used the electric blower for his program which included Bach, Mozart, Emma Lou Diemer, and Brahms selections. The Brahms chorale prelude, *Herzlich tut mich verlangen*, had good registration and was exceedingly well played; it seemed to have almost been written for this instrument. Here we enjoyed the annual old-fashioned gospel hymn-sing, led in an inspiring fashion by David Porkola and accompanied at the piano by the inimitable Samuel Walter. Included were "Rescue the Perishing," "Since Jesus Came Into My Heart," "In the Sweet Bye-and bye," "Sunshine in My Soul," "When the Roll is Called Up Yonder," and four or five other "favorites" all sung with much gusto and emotional fervor, as they were intended to be.

En route from Holstein to New Melle our buses came upon a rather rickety bridge which crossed a small stream. We had to debark while the buses crept across, and we walked over the bridge—another first adventure for an OHS convention! At New Melle we were served a splendid dinner by the ladies of the church, and afterwards heard a remarkable recital by Ruth Tweeton at St. Paul's Lutheran Church on the 1870 1-12 Pfeffer organ. It was remarkable in that she has the ability (twice before demonstrated at OHS conventions) of making a one-manual instrument sound like a two-manual, and indeed possibly a three-manual organ. Before her comprehensive program, the church's pastor started proceedings by reciting Psalm 150. Works by Buxtehude, Walther, Wesley, Schumann, Bach, Muffat, Zeuner, Buck, and Thayer comprised the program. We were particularly impressed with the Walther chorale partita on *Jesu, meine Freude* and Bach's chorale prelude on *Komm, Gott, Schöp-*



Conventioners had to walk across this ancient bridge en route from Holstein to New Melle due to weight restriction.

Photos by William Van Pelt.



OHS Conventioners traveled in two air-conditioned buses for the area around St. Louis. This is the arrival at St. Paul's Lutheran Church, New Melle.



Mario Salvatore playing the 1949 4-199 Kilgen at St. Louis (new) Cathedral for OHS Convention. Woman and enthralled child indicate local interest.

fer, *Heiliger Geist*. Georg Muffat's *Toccata I* suited the instrument particularly well, and Schumann's *Four Sketches* was a marvelous romantic bit of fluff. We sang "O What Their Joy" to *O Quanta Qualia* and departed for St. Louis.

The Thursday Tour

We walked to the St. Louis New Cathedral for the first program on Thursday. Dr. Mario Salvador, a native of the Dominican Republic who studied in Rome, proved a most gracious host in the handsome, huge building. The console of the 199-rank 4m 1949 Kilgen organ (an orante carved wood affair) stands behind the great baldachino which houses the high altar, so some of us sat in choir stalls there while others sat out in the nave to get the total effect of this monstrous instrument. Dr. Salvador performed from memory Bach's *Toccata and Fugue in D minor*, Bossi's *Scherzo in G minor*, Karg-Elert's *Harmonies du Soir*, and Wood's *Toccata*. For encores he gave us Bach's *Jig Fugue* and the *Toccata* from Widor's *Symphony V*. It was truly a memorable occasion.

Our buses then took us out to Covenant Theological Seminary (Reformed Presbyterian) where an 1872 Koehnken 2-29 is being installed. We did use the little 1-4 1892 Kimball organ for the accompaniment of our hymn and witnessed a slide and tape program by Michael Quimby and Mark McGuire of organs in Western Missouri. These included:

Stover, Mo.	Gustav Treu 2-10	(n.d.)
St. Paul's Lutheran		
Lincoln, Mo.	Henry Kilgen, reb.	1924
Zion Lutheran	Gustav Treu 2-14	
Rural Cole Camp, Mo.	Geo. Kilgen 1-8	c1887
Holy Cross Lutheran		
Cole Camp, Mo.	Geo. Kilgen 2-7	1918
St. Paul's Lutheran		
Sedalia, Mo.	Geo. Kilgen 2-22	1905
Community Church		
Warrensburg, Mo.	Geo. Kilgen 2-12	1898
Cumberland Presbyterian		
Jamestown, Mo.	Hinners-Albertsen 1-7	1901
Grace United Methodist		
Iowa City, Iowa	Moline 3-31	(n.d.)
St. Mary's R.C.		

At St. Stanislaus Jesuit Museum we enjoyed lunch and a tour, and heard a demonstration recital on the oldest organ of this convention, the 1845 1-4 Metz which was renovated in 1979 by James Warner. Kent Tritle, who was to have performed here was injured in an auto accident, so Randy McCarty substituted with this program: *Fantasia* by Thomas Morley, *Bellezze d'Olimpia* by Fabrizio Cavoso, and "General Rejoicing" from Hewitt's *Battle of Trenton*. We sang "The King of Love" to the Irish tune.



Robert I. Thomas discusses the 1-4 Kimball organ at Reformed Presbyterian Seminary, St. Louis. The new OHS president, the Rev. Culver Mowers, stands directly behind Mr. Thomas.

Is there anything so depressing as the sight of a once handsome church now in a state of decay and ruin? St. Joseph's R.C. Church stands in an almost vacant area of downtown St. Louis, a section which had become a slum. We learned that there are plans to erect city-housing on the vacant lots, and that the church may once again serve a thriving congregation. Consecrated c1844, the twin-towered brick edifice contains one of the most ornate carved wood, highly decorated baroque interiors in America. On the upper of the two rear galleries stands the remains of the 1890 2-34 Pfeffer organ which the St. Louis Chapter, OHS, is pressing to preserve. Since we could not hear this instrument, and in order to test the excellent acoustics, Samuel Walter led us in the singing of "Only Begotten, Word of God Eternal" to the Rouen Church Melody, proving a glorious sound in the old, ornate church.

At St. Trinity Lutheran Church, Nancy Swan demonstrated the 2-19 Kilgen of 1903. Her program included works by Leon Roques, Dr. Arne, Flor Peeters, Roman, and Franck. But we did not hear the full sound of the organ until we sang "O thou who camest from above" to Wesley's tune *Hereford*.

The 1874 Pfeffer 2-33 at St. Vincent De Paul Church was the organ which perhaps needed tuning and service most for this convention. In fact, no program was provided

for a demonstration here, but David Porkola did play pieces by Albrechtsberger and Arne, and we sang "Sing, men and angels" to *Maxon*.

We stopped briefly at the Old St. Louis Cathedral down by the waterfront, but did not hear the Wicks organ installed in the handsome, ornate case. We visited the Museum of Westward Expansion (underneath the great Arch) and some ventured up into the Arch only to find their heads in the clouds for it had begun to rain, while others enjoyed the free films and shopped for souvenirs.

Our final banquet was served aboard a real riverboat, "Belle Angeline" (another "first" for OHS conventions) although some conventioners had the dubious first experience of climbing over the couplers of a freight train which blocked our entrance to the boat.

Two tall lit candles adorn the altar under a large suspended metal cross at Second Baptist Church, a modern box-shaped building of brick, glass and linoleum tile floor. The organ was originally built by Odell in 1879, was rebuilt by Kilgen in 1908, and provided with electropneumatic action in 1940 by Möller. In all this transition and moving it has been changed very little, and now sits in the rear of this modern structure. There are curtains in and over part of the organ case which must soak up part of the sound, but enough comes through to be "telling." In fact, one official remarked that it still has the sound of an Odell tracker organ, and with the exception of a rather uncooperative 3-rank mixture, there is excellent body to the tone. Stephen McKersie treated us to an elegant and sterling program of works by Bach, Richard Strauss, Pergolesi, Bellini, Saint-Saens, Gigout, Abanilles, Buck, and Widor. We especially enjoyed Pergolesi's *Sonata per Organo* and Gigout's *Toccata*. Dudley Buck's *Concert Variations on The Star Spangled Banner* seemed particularly well suited to this instrument. We sang as a closing hymn to the program and the convention "Great God, We Sing" to the tune *Wareham* with enthusiasm and thanksgiving.

Throughout the convention our hosts extended most cordial hospitality. In the smaller rural churches, especially, large numbers of church members joined us for the programs. The organs were in exceptionally good condition, and the weather cooperated beautifully (except for rain on the last evening.)

Through the untiring efforts of William Van Pelt, our Public Relations officers, the St. Louis press, radio, and TV media cooperated handsomely, and many local citizens attended our public programs.

Earl Naylor and his wife, David Porkola, and all other members of the Convention Committee worked quietly and efficiently behind the scenes, and for their great service everyone present was most grateful. In fact, some of us who had never visited St. Louis before became quite enamored of the place and want to return again.

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The History of the Pipe Organs 1837-1978

Immanuel Presbyterian Church, Milwaukee, Wisconsin

by Frederik M. Bach

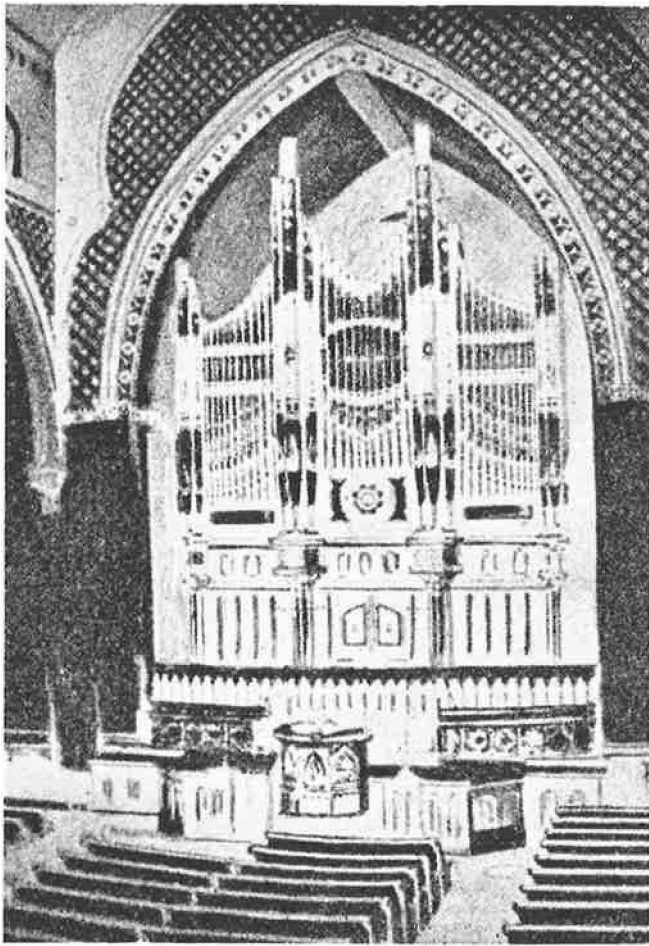
Immanuel Presbyterian Church is the oldest in the State of Wisconsin. Its earliest services were held in 1835, with formal organization in 1837. In the early days, because the congregation owned no building, services were held in the city courtroom. According to Annabel Douglas McArthur's *Religion in Early Milwaukee*, Solomon Juneau, fur trader and founder of the city, frequently attended these services, "as did swarms of blanketed, squatting Indians. But when the Indians became too noisy, the broadshouldered 'Solomo' rose to his full six feet, pitched the offenders bodily outside, and returned quietly to enjoy the sermon." Juneau also donated the bell for the first chapel, but shortly after the little church was finished, changed his mind and had his bell removed from the tower and sold to St. Peter's Roman Catholic Church. It is unlikely that the early chapel built in 1837 had more than a small melodeon. Times were rough, and the Milwaukee church shared its preacher with another congregation in Green Bay, 200 miles north. He rode horseback on the old Indian trails, and several times became lost in bad swamps or slept in the snow.

By 1844, the congregation had moved out of its first little chapel into a white Colonial style building. This church had a pipe organ, but the maker is unknown, and no interior picture has been found. The organ was probably not very large, as the church building itself was raised with great financial struggle: of the \$450 needed for the land, one of the members contributed \$100 by selling his gold watch, and of the two brothers who tried to contribute like amounts, one was lost in a shipwreck, and the contribution was made through a quitclaim by his heirs. Many of the church's members were farmers, and the services were always accompanied by the sound of cowbells. Sometimes the noise became so loud that the sermon could barely be heard; on one occasion this led to an impatient prayer for relief uttered by the pastor in the midst of his sermon. The building, proudly called 'The Old White Church' by its members, earned the nickname "Steamboat Church" from nonmembers referred to in an early pamphlet as "the heathen." This derisive name referred to new transepts added to increase seating area, which strongly resembled the paddleboxes of a steamboat. Eventually, "the steamboat people" had to sell their little pipe organ because of financial difficulties. Like the bell, it went to St. Peter's Church. Only a fair put up by the ladies of the congregation prevented the building itself from also being sold. The scene is pictured in the Centennial Book of St. John's Cathedral, descendent of St. Peter's Church: "'Gentlemen, have you money to buy back the bell? No. Well then, stand back, and let it go.' So Father Kundig bore away the bell, and as it was a heathen bell, he baptised it, unconditionally, and made a Christian bell of it and put it in the steeple...Afterwards, the steamboat people had to sell their organ, and he bought that too and was even buying the church building itself; but the ladies came to the rescue, got up a fair and prevented their church from being sold."

The present Immanuel Presbyterian Church came from a merger of the Old White Church with Old North Church, a Gothic revival structure which still stands. Built in 1854, it did not get a pipe organ until 1867. At that time, an organ, built by the W.A. Johnson Co. of Westfield, Massachusetts, was purchased for \$2,500 and installed in time for Thanksgiving Day dedication services. A newspaper story noted that the case was "plain Gothic finished in solid walnut, and the organ's size was ample for a considerably larger edifice than the North Church."

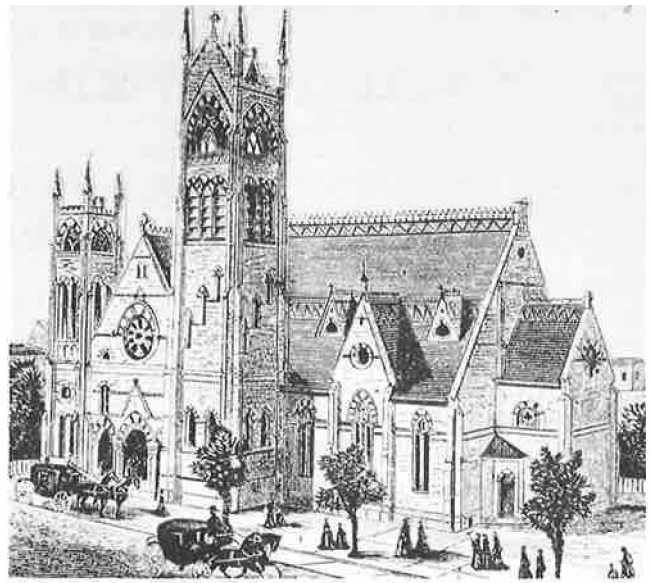
In 1875, the two congregations merged in a large modern Gothic limestone building considered to be one of the finest in the west. The congregation still worships from this building, now listed on the National Register of Historic Buildings. According to contemporary sources, the new organ built for this church was "large and melodious." The *Milwaukee Sentinel* of December 28, 1874: "It is of curious interest that the pipe organ at Immanuel Presbyterian Church is the only organ in the Northwest in which the bellows are operated by a motor powered by water power...In Chicago, the city water pressure is inadequate to power such a motor." The organ which had three manuals and 2,480 pipes, was built by the Marshall Brothers Church Organ Manufacturing Co. of Milwaukee at a cost of \$13,000. The *Evening Wisconsin* explains that the organ case (see photograph) was "highly wrought carved work" and the pipes were "ornamented in blue and gold, blending with the frescoing of the walls and the ninety-five colored glass windows." 1600 people came to the dedication recital, and the crowd outside the church was so large that a second recital, which attracted an almost equal audience, was held a few days later. *The History of Milwaukee*, printed in 1881, praised this organ as "the largest in the Northwest," containing its "famous storm stop, of which the only duplicate is in the Cathedral at Freiburg." After dedicating this new facility, the congregation went on to finance the beginning of every other Presbyterian church built in the Milwaukee area. The beauty of the new structure (see photographs and engravings of exterior, original interior and organ) was to last only thirteen years.

Quoting from James M. Johnston's article of March 11, 1978 (*Milwaukee Sentinel*): "Somewhere in the annals of many a landmark church is a report of devastation by fire. Immanuel's holocaust came December 30, 1887. The Arion Musical Society sang its traditional *Messiah* concert, and when the sexton locked up the church at midnight, all seemed well. At 3 a.m. a policeman patrolling the lakefront discovered the church in flames and sounded the alarm. Not until New Year's Eve did the fire come under control." The decision was made to rebuild the church, but insurance did not fully cover the cost, so a smaller interior seating 700 replaced the original Gothic sanctuary of twice its size. Only the outside walls and a few traces of the original interior were left. In 1889, rededication services were held.



The Marshall Brothers' organ, built in 1874, lost in the 1887 fire.

The rebuilt church needed an organ to replace the one destroyed by fire, and the instrument still being used today was transferred by horse and wagon teams from the Milwaukee Industrial Exposition, The Milwaukee Exposition was unabashedly patterned after the 1876 Centennial Exposition at Philadelphia. Not only was the building a copy of a portion of the Philadelphia structures, but the organ was almost an exact copy. The *Daily Republican and News*, August 10, 1881: "The great organ, unsurpassed in tone, power and volume by any concert organ west of New York, and surpassing the great organ of the Centennial Exposition in Philadelphia, is completed and pronounced by experts as an unqualified triumph of skill and design." Designed by O. Marshall, builder of Immanuel Church's 1875 organ, and executed by E. & G. G. Hook & Hastings of Boston, Opus 1045 set a record for speed of completion. The contract was signed May 15, 1881 and the organ shipped from Boston July 29th. At the Exposition, the organ stood high on the front wall, above choir seating and a bandstand. The case was decorated by two stylized Indian Eagles painted on the pipes at each side of the facade (some of these pipes still survive and their decoration has been restored). During concerts and recitals, listeners could not only enjoy the organ, but revel in its setting, which included a 150-foot dome with waterfall, live alligators which swam in its pool, roller skaters and lovely young ladies of the day who served "a bubbly refreshment." Music for organ solo and organ with military band was commissioned for the instrument, and the Exposition

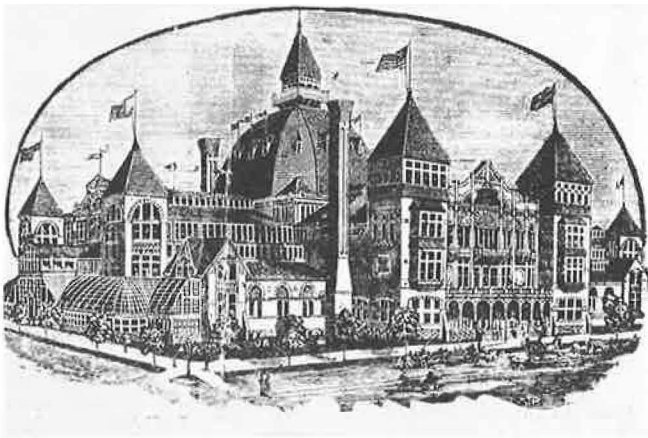


Immanuel Presbyterian Church, Milwaukee, from an 1874 engraving.

had three concerts every week. (Specifications of this organ follow; please note the original 1881 stoplist, a heavily altered 1926 stoplist, and the rebuilt 1978 stoplist, which closely resembles the original). The organ was used at the Exposition until the proprietors began to experience financial problems. Moved to the church after its fire, and playable in time for rededication services in early 1889, it served the church unaltered until 1926, with the exception of moving the speaking pipes of the Indian Eagle display inside the organ where they would not show.

By 1926, the organ had served the church and exposition for fifty years, and needed mechanical work. The church authorities chose to update the instrument to then prevalent standards, and the contract was awarded to the Wangerin Art Organ Company of Milwaukee. The instrument was entirely revoiced and tonally redesigned; pneumatically assisted tracker action gave way to a new electro-pneumatic action; general expression shutters and several layers of cloth were put over the instrument; wind pressures were as much as tripled; and many pipes were put to different uses, even moved to new locations in other divisions. All of the reed stops were replaced, but almost all flue pipes were left in place and altered. The more heavy style of the 1920s replaced the original tone, all identification linking the organ with E. & G. G. Hook & Hastings was removed, and the Wangerin Co. took full credit in the dedication booklet for having designed an entirely new instrument.

By 1972, the organ was in need of major repairs, with much of the pipework damaged, some metal pipes stepped down flat or ripped apart at the toe, even wooden pipes smashed to slivers by careless workmen. While investigating the condition of the instrument, Immanuel Church's present organist, the author, noticed that many pipes had a more delicate tone quality than the rest, and appeared to be much older. Identifying the number 1045 on a few of the low CC pipes, in spite of attempts having been made to rub them



The Milwaukee Industrial Exposition from an 1881 engraving.

out, we addressed an inquiry to Barbara Owen. Her reply indicated that these numbers indicated the once famed organ of the Exposition, long thought destroyed by fire in 1904 with the rest of the Exposition. The author researched organs of the same vintage in the Boston and New York areas and studied restoration methods in The Netherlands. On the basis of this information and a microfilmed copy of the opening pamphlet for the Exposition, the instrument was redesigned in a direction following the original within the limits of the present chancel area and organ loft. All of the remaining Hook pipes were put back as nearly as possible to their original use, the only exceptions coming from pipework so heavily damaged or altered that in order to save it at all, some compromises had to be made. It was judged better to make some slight changes in the original layout to keep existing pipework of like tone quality together, and to restore the usable portions of some very heavily damaged stops, as follows:

- 1) Viol d'Amour 8', originally on Great, was moved to Swell because it balanced and blended beautifully with the 1881 Violin 4'. The stop substituted by Wangerin in 1926 for the original 8' string was of entirely different character, thus the move of Viol d'Amour from the Great.
- 2) Use of the 1881 Solo Stentorphone as 8' and 4' Pedal Principal stops, and salvaging of a portion of the Great Mixture IV for use as a Pedal Mixture III: The Great mixture was of much heavier scaling than the rest of the Great principal chorus, and in addition had been substantially altered in 1926, to the point where it was acting as a strong subunison. The pipework was damaged, but enough could be salvaged to use the upper pitches as an acceptable Pedal mixture; in turn, a new Great Four-niture IV-Ranks was designed in compatible style with the rest of the organ, and the former Solo Stentorphone, of heavy tone and wide scaling, was salvaged to act as the 8' and 4' Pedal Principals. Not only did this make possible a section of pedal upperwork using original pipes, but cleared the way for a division of pipes which had been speaking directly into a concrete and plaster wall to be moved forward where they could be heard clearly on their original low wind.
- 3) Other mixtures: The Swell Mixture is original, but one rank was removed in 1926. We judged it unsafe to try to



The 1881 E. & G. G. Hook & Hastings organ, built for the Milwaukee Industrial Exposition, as installed in Immanuel Presbyterian Church.

- fit in one new rank piecemeal, so brightened up the original mixture pipes which were still in existence. The Choir had no mixture, so we designed a very gentle Rauschpfeife II, and utilized the former 2nd Great Diapason as a Choir Octave 4'.
- 4) Reeds: All reeds had been removed in 1926, so the following steps were taken. The Great Trompete 16-8-4 was designed of Cavaille-Coll fanfare reeds, as Hook used in organs of this vintage. It is a unit due to lack of space in the chamber. The Swell Trumpet 8' and Clarion 4' are separate ranks, of French classic structure, and very gently voiced to blend with the rest of the organ. The Wangerin Oboe and Clarinet were in character with the rest of the organ, so were salvaged.
- 5) Other additions: Mutation ranks at 2-2/3' and 1-3/5' on Swell and 1-1/3' on Choir make the organ considerably more colorful, and are within its French Romantic style.

Beyond replacements for pipes discarded in 1926, they are the only changes made within the context of the present instrument; all other plans are within new divisions proposed for a later date. The design was a carefully researched attempt to restore as much as possible of the tone of the 1881 instrument; because so many pipes were discarded or damaged, this sometimes came through more faithfully by

making selective refittings than by a total and slavish obedience to the original stoplist.

New pipes were built, in the style to match those which had been removed in 1926, by Thomas Anderson of North Easton, Massachusetts. Milwaukee's R.J. Saunders Voicing Studio, which has voiced large sections of well known instruments around the country including the historic Mormon Tabernacle Organ, approximated the sound as closely as possible to the original, working from the author's extensive recordings of other period instruments and written notes. Wind pressures were lowered from as much as ten inches to the original 3-1/2 inches. The American Organ Supply Co., Inc., of Milwaukee cleaned, repaired, and relacquered the pipework and moved it back to its original use in most cases. In addition, they entirely rewired and releathered the organ. New heating and humidity control equipment was installed and extensive carpentry undertaken to protect the instrument and allow its tone to speak freely into the sanctuary. Austin Organs, Inc., of Hartford, Connecticut, built the new console, and Donald Haan and Guy Van der Wegen of Grand Rapids, Michigan, were the tonal finishers. Every attempt was made to re-establish the original character of the organ in a project which lasted six years.

The rebuilding of this unique and historic instrument is especially important because of its rarity in the Midwestern area. Local musicians find it surprising that the organ exists at all, because its character had been so drastically changed in the 1920s, and all record of the original builder had been removed. Its original home at the Exposition had been noted in organ histories, but that building burned to the ground in a fire so fierce that the dome crashed only minutes after flames were spotted. Once played by recitalists including Andre Marchal, Virgil Fox, and Lynnwood Farnam, the organ is again being used extensively as a worship and recital instrument. Rededication recitals were played May 21, 1978, by the author, and November 19, 1978, by John Wright Harvey, organist and carrillonneur for the University of Wisconsin-Madison. Discovery of this large organ and the six-year work on it makes possible the recreation of the music of Franck and Mendelssohn on a sound closely resembling that of a century ago, in a part of the United States which possesses a very limited number of large historic instruments.

The E. & G.G. Hook & Hastings organ, opus 1045, as published in the *Milwaukee Sentinel* on September 7, 1881:

Great Organ (3 1/2" wind)

1. Open Diapason, metal, 16', 61 pipes
2. Open Diapason, metal, 8', 61 pipes
3. Gamba, pure tin, 8', 61 pipes
4. Viola, metal, 8', 61 pipes (Viol d'Amour)
5. Doppel Flöte, wood, 8', 61 pipes
6. Octave, metal, 4', 61 pipes
7. Harmonic Flute, metal, 4', 61 pipes
8. Twelfth, metal, 3 2/3', sic, 2 2/3', 61 pipes
9. Fifteenth, metal, 2', 61 pipes
10. Mixture, metal, 4 ranks, 244 pipes
11. Acuta, metal, 3 ranks, 183 pipes
12. Trumpet, metal, 8', 61 pipes
13. Clarion, metal, 4', 61 pipes

Swell Organ (3 1/2" wind)

14. Bourdon, wood, 16', 61 pipes (Lieblich Gedeckt)
15. Open Diapason, metal, 8', 61 pipes
16. Salicional, pure tin, 8', 61 pipes
17. Dolce, metal, 8', 61 pipes (Aeoline)
18. St. Diapason, wood, 8', 61 pipes
19. Quintadena, pure tin, 8', 61 pipes
20. Octave, metal, 4', 61 pipes
21. Flute, wood, 4', 61 pipes (Flauto Traverso)
22. Violin, metal, 4', 61 pipes
23. Flautino, metal, 2', 61 pipes
24. Mixture, metal, 4 ranks, 244 pipes
25. Cornopean, metal, 8', 61 pipes
26. Oboe, metal, 8', 61 pipes
27. Vox Humana, metal 8', 61 pipes

Choir Organ (3 1/2" wind)

28. Geigen Principal, metal, 8', 61 pipes
29. Dulciana, metal 8', 61 pipes
30. Melodia, wood, 8', 61 pipes
31. Fugara, metal, 8', 61 pipes
32. Flute-harmonique, metal, 4', 61 pipes
(a stopped metal flute, not harmonic)
33. Piccolo-harmonique, metal, 2', 61 pipes
34. Clarinet, metal, 8', 61 pipes

Solo Organ (on heavy wind)

35. Stentorphone, metal, 8', 61 pipes
36. Tuba Mirabilis, 8', 61 pipes

Pedal Organ (3 1/2" wind)

37. Open Diapason, wood, 16', 30 pipes
 38. Violone, wood, 16', 30 pipes
 39. Bourdon, wood, 16', 30 pipes
 40. Great-Quint, wood, 10 2/3', 30 pipes
 41. Bass Flöte, wood, 8', 30 pipes
 42. Violoncello, metal, 8', 30 pipes
 43. Trombone, metal, 16', 30 pipes
- No. 40, in conjunction with No. 37, gives a 32' tone

Mechanical

44. Great organ separation
45. Swell to Great unison
46. Swell to Great sub-octave
47. Swell to Great super-octave
48. Swell to Choir
49. Solo to Great
50. Solo to super-octave
51. Great to Pedal
52. Great to Solo
53. Swell to Pedal
54. Solo to Pedal
55. Choir to Pedal
56. Tremulant
57. Bellows

Pedal Movements

- 1, 2, 3. Double acting combination pedals to Great Organ
- 4, 5, 6. Double acting combination pedals to Swell Organ
- 7, 8. Double acting combination pedals to Pedal Organ
9. Reversible pedal to operate No. 9 mechanical.

1. Balanced Swell pedal

Pneumatic movements connected by knobs placed between the key-boards:

- 1, 2 Great to pneumatic
- 3, 4 Swell to pneumatic
- 5, 6 Choir to pneumatic
- 7, 8 Solo to pneumatic

Case - The case is the work of Sanger, Rockwell & Co., from the designs of E.T. Mix. The decoration is work of P.T. Almini of this city.

The Wangerin Art Organ Co., Milwaukee, 1926, instrument:

Action: electropneumatic
Manual compass: 61 notes
Pedal compass: 32 notes

Great Organ (3½" wind-not in separate divisional chamber, but entire organ under a general expression, in addition to separate Swell, Choir, Solo and String chambers with a second set of shutters on each)

Open Diapason 16' (1881, 39 pipes-Wangerin discarded the lower 22 pipes and borrowed from the pedal Violone 16')

First Open Diapason 8' (1881, 61 pipes)

Second Open Diapason 8' (1926, 61 pipes)

Octave 4' (1881, 61 pipes)

Quinte 2-⅔' (1881, 61 pipes)

Super Octave 2' (1881, 61 pipes)

Mixture IV-Rks. (1881, but heavily voiced and adding subunions)

Tuba Profunda 16' (1926, 12-pipe ext.)

Harmonic Tuba 8' (1926, 61 pipes)

Tuba Clarion 4' (1926, 12-pipe ext.)

Bourdon 16' (1926, 29-pipe ext. to 1881 Pedal Bourdon)

Gamba 8' (1881, 61 pipes)

Gross Flute 8' (1926, 61 pipes)

Gedeckt 8' (1926, 61 pipes)

Gemshorn 8' (1926, 61 pipes)

Harmonic Flute 4' (1881, 61 pipes)

Swell to Great 16'

Swell to Great 8'

Swell to Great 4'

Choir to Great 16'

Choir to Great 8'

Choir to Great 4'

Solo to Great 16'

Solo to Great 8'

Solo to Great 4'

String Organ 8' (floating)

Swell Organ (5" wind, under separate and general expressions)

Open Diapason 8' (1881, 73 pipes)

Octave 4' (1881, 73 pipes)

Mixture III-Rks. (1881, 183 pipes)

Cornopean 8' (1926, 73 pipes)

Oboe 8' (1926, 73 pipes)

Vox Humana 8' (1926, 73 pipes)

Bourdon 16', (1881 Lieb., 73 pipes)

Stopped Diapason 8' (1881, 73 pipes)

Flauto Traverso 4' (1881, 73 pipes)

Salicional 8' (1926, 73 pipes)

Vox Coelestis (t.c.) 8' (1881 Viol d'Amour, 61 pipes)

Aeoline 8' (1926, 73 pipes)

Aeoline Celeste (t.c.) 8' (1881, 61 pipes)

Violina 4' (1881, 73 pipes)

Harp 8' (ch.) (1926, 49 tubes)

Swell 16'

Swell 4'

Swell Unison off

Solo to Swell 8'

Tremulant

Choir Organ (5" wind, under separate and general expressions)

Violin Diapason 8' (1881 Geigen Princ., 73 pipes)

Clarinet 8' (1926, 73 pipes)

Dulciana 8' (1881, 73 pipes)

Quintadena 8' (1881, 73 notes)

Concert Flute 8' (1926, 73 pipes)

Flute Celeste (t.c.) 8' (1881 Mel.)

Flute 4' (1881, 73 pipes)

Piccolo 2' (1881, 61 pipes)

Larigot 1-⅓' (1881 Sw. Flautino 2')

Harp Celesta 8' (1926, 49 tubes)

String Organ 8' (floating)

Choir 16'

Choir 4'

Choir Unison off

Swell to Choir 16'

Swell to Choir 8'

Swell to Choir 4'

Solo to Choir 8'

Tremulant

Solo Organ (10" wind, under separate and general expressions)

Gross Principal 8' (1881 Stentorphone, 73 pipes)

Tuba Mirabilis 8' (1926, 73 pipes)

Stentor Gamba 8' (1926, 73 pipes)

Flauto Major 8' (1881 Doppelflote)

Flute Harmonic 4' (1926, 73 pipes)

French Horn 8' (1926, 73 pipes)

String Organ 8' (floating)

Chimes 8'

Solo 16'

Solo 4'

Solo Unison off

Great to Solo 8'

Great to Solo 4'

Tremulant

String Organ (5" wind, under separate and general expressions)

Violoncello 8' (1926, 73 pipes)

Cello Celeste (t.c.) 8', (61 pipes, 1926)

Violin Sordo 8' (1926, 73 pipes)

Violin Celeste (t.c.) 8', (61 pipes, 1926)

Violina 4' (1926, 73 pipes)

Tremulant

Pedal Organ (not in separate chamber, but under general expression, 3-½" wind)

Resultant 32'

Open Diapason 16' (1881, 32 pipes)

Violone 16' (1881, 32 pipes)

Violoncello 8' (1926, 32 pipes)

Sub Bass 16' (1881 Bourdon, 32 pipes)

Lieblich Gedeckt 16' (Sw.)

Flute 8' (1881, Bass Flute)

Tuba Profunda (Gt. ext.)

Harmonic Tuba (Gt.)

Tuba Clarion 4' (Gt. ext.)

Great to Pedal 8'

Great to Pedal 4'

Swell to Pedal 8'

Swell to Pedal 4'

Choir to Pedal 8'

Choir to Pedal 4'

Total of 3,678 pipes **DESIGNERS:** Philipp Wirsching
Lynnwood Farnam
(assistant)
Winogene Hewitt-
Kirchner (assistant)

DONALD C. ROCKWOOD

Treasurer, The Organ Historical Society, Inc.
Norfolk, Massachusetts

The rebuilt instrument, 1978:

Great Organ (3-½" wind, exposed)

Open Diapason 16' (partially dismantled 1926; at that time, lowest 22 notes were borrowed from Pedal Violone 16, and the original manual pipes discarded) Upper 39 pipes are still an individual set.

Open Diapason 8' (1881, 61 pipes)

Octave 4' (1881, 61 pipes)

Twelfth 2-⅔' (1881, 61 pipes)

Fifteenth 2' (1881, 61 pipes)

Mixture IV-Ranks (1978, 244 pipes)

Trompette 16' (1978, 12-pipe extension)

Trompette 8' (1978, 61 pipes, Cavaille-Coll fanfare type)

Trompette 4' (1978, 12-pipe extension)

Bourdon 16' (the lower 32 notes are borrowed from the 1881 pedal stop; the upper 29 pipes making it possible to use also on manual were added in 1926)

Gamba 8' (1881, 61 pipes)

Gemshorn 8' (1926, 61 pipes)

Aeoline (t.c.) 8' (1881, 49 pipes)

Doppel Flöte 8' (1881, 61 pipes)

Harmonic Flute 4' (1881, 61 pipes)

Waldfloete 2' (1978, 61 pipes)

String Organ

Great 4'

Great Unison Off

Swell to Great 16'

Swell to Great 8'

Swell to Great 4'

Choir to Great 8'

Choir to Great 4'

Cathedral Chimes (Deagan, 25 bells)

Swell Organ (3-½" wind, under expression)

Open Diapason 8' (1881, 73 pipes)

Octave 4' (1881, 73 pipes)

Mixture III-Ranks (183 pipes, 1881)

Trumpet 8' (1978, 73 pipes-mild French classic type)

Clarion 4' (1978, 73 pipes-mild French classic type)

Oboe 8' (1926, 73 pipes)

Lieblich Gedeckt 16' (1881, 61 pipes)

Stopped Diapason 8' (1881, 73 pipes)

Flauto Traverso 4' (1881, 73 pipes)

Nazard 2-⅔' (1978, 61 pipes)

Flautino 2' (1881, 61 pipes)

Tierce 1- 3/5' (1978, 61 pipes)

Viol d'Amour 8' (1881, 73 pipes)

Unda Maris (t.c.) 8' (installed 1978, 61 pipes c.1920)

Violin 4' (1881, 73 pipes)

String Organ

Swell 16'

Swell 4'

Swell Unison Off

Tremulant

Choir Organ (3-½" wind, under expression)

Geigen Principal 8' (1881, 73 pipes)

Octave 4' (moved 1978, former 1926 Gt. 2nd Open Diap. 8', 73 pipes)

Mixture II (1978, 122 pipes)

Clarinet 8' (1926, 73 pipes)

Dulciana 8' (1881, 73 pipes)

Quintadena 8' (1926, 73 pipes)

Melodia 8' (1881, 73 pipes)

Flute 4' (1881, 73 stopped metal pipes)

Piccolo Harmonique 2' (1881, 61 pipes)

Larigot 1-⅓' (1978, 61 pipes)

Harp Celeste 8' (Deagan 1926, 49 tubes)

String Organ

Choir 16'

Choir 4'

Choir Unison Off

Swell to Choir 16'

Swell to Choir 8'

Swell to Choir 4'

Tremulant

String Organ (5" wind, under expression)

Violoncello 8' (1926, 73 pipes)

Cello Celeste (t.c.) 8' (1926, 61 pipes)

Violin Sordo 8' (1926, 73 pipes)

Violin Celeste (t.c.) 8' (1926, 61 pipes)

Violina 4' (1926, 73 pipes)

Cymbelstern (1978, 4 bells-brass, wind-actuated)

Mockingbird (3 pipes, 1978, controlled by digital logic processing, imitating actual pitches, orders, duration)

Pedal Organ (3-½" wind, exposed)

Resultant 32' (from Diapason 16', Bourdon 16' and Lieblich Gedeckt 16')

Double Open Diapason 16' (1881, 32 pipes)

Octave 8' (moved 1978, from 1881 Solo Stentorphone, 32 pipes)

Fifteenth 4' (12 pipe extension, from 1881 Stentorphone)

Mixture III-Ranks (moved 1978, salvaged from damaged 1881 Great Mixture IV-Ranks, 96 pipes)

Violone 16' (1881, 32 pipes)

Violoncello 8' (1926, 32 pipes)

Bourdon 16' (1881, 32 pipes)

Lieblich Gedeckt 16' (1881, from Sw.)

Bass Flöte 8', (1881, 32 pipes)

Holzgedeckt 4' (1926, formerly Gt. Gedeckt, 32 pipes)

Trompette 16' (1978, from Gt.)

Trompette 8' (1978, from Gt.)

Trompette 4' (1978, from Gt.)

Great to Pedal 8'

Great to Pedal 4'

Swell to Pedal 8'

Swell to Pedal 4'

Choir to Pedal 8'

Choir to Pedal 4'

Provision in console for Positiv division and Antiphonal State Trumpet)

Total of 3,550 pipes

Designer: Frederik M. Bach

New metal pipework: Thomas Anderson, North Easton, Massachusetts

New wooden pipework: American Organ Co., Inc., Milwaukee, Wis.

New console: Austin Organs, Inc., Hartford, Connecticut

Action: Wangerin, 1926, electropneumatic, rewired and releathered, American Organ Co., Inc., Milwaukee, Wis.

Pipe Materials

1881 Organ:

As indicated - pure tin

Other strings - spotted metal

All other metal ranks - common pipe metal

Wood ranks - pine

1926 additions:

As indicated - pure tin

Soft reeds - rolled lead

Other metal pipes - spotted metal

Wood pipes - pine with cherry fronts

1978 additions:

Common pipe metal to match most of Hook & Hastings ranks

Central New York State

Ed. Note: It is our purpose to acquaint the entire OHS membership with the various chapters, giving their background and special intentions. Because the 1980 National Convention is being sponsored by the Central New York Chapter, we offer this information first.

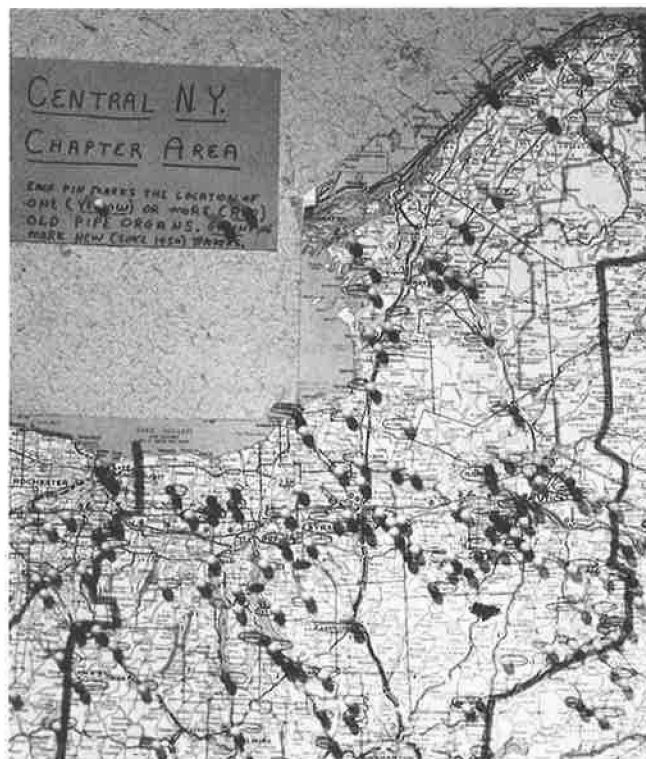
The Central New York Chapter's petition for a charter was accepted by the National Council on June 23, 1975, in Wallingford, Connecticut, but the idea was born at an event six months earlier. During an "afterglow" following the presentation of the Society's first Historic Organ Citation to the 1867 John Marklove 2-25 at St. Mark's Church, Candor, New York, for which A. Richard Strauss and Donald Paterson provided a lecture/demonstration, the discussion turned to the dozens of important instruments in central New York which were unknown, unappreciated, in danger, or all three. Alan Laufman, George Bozeman, and other OHS old-timers gave strong encouragement, and an informal committee headed by the Rev. Culver Mowers, Rector of the Candor parish, prepared the petition which Council accepted. Even at that early date, the thought was in the minds of many that there had not been an OHS Convention in the area for nearly thirteen years, and perhaps the Chapter's first major project might be to host one.

Academic commitments and the seasonal travel problems endemic in upstate New York delayed the formal "founding meeting" of the new Chapter to May 22, 1976. On that Saturday afternoon, nineteen people gathered at Westminster Presbyterian Church in Syracuse to hear a fascinating demonstration recital by Syracuse University Professor Will Headlee on Johnson #43 (1855, 2-19 — the oldest known extant Johnson). Following the program, the potential and purpose of a Chapter for Central New York were discussed at length, with many ideas for projects, goals and directions.

The group in Syracuse that day included representatives of five universities, of at least six non-musical professions, and of communities as distant as far-northern New York and Northern Pennsylvania. From these were chosen the Chapter's first officers: The Rev. Culver Mowers, president; the Rev. David Talbot, vice-president; Mrs. Mary Ann Dodd, secretary/treasurer; and Prof. Donald Paterson, archivist. The Chapter's newsletter was pre-natally christened *The Coupler* (because it would serve to unite the Chapter's widely scattered members), and the first issue appeared in August of 1976.

Since then, *The Coupler* has appeared six times per year, the issues ranging in size from four to eight pages. Included in various issues have been items such as a revision of the Upstate New York Extant Tracker List (14 pages, published serially), notices of significant publications, interesting program leaflets, and the OHS Preservation and Restoration Guidelines.

The Chapter meets four to six times a year. Most of these meetings are "crawls" which visit three to five instruments in a limited area. In the course of meetings so far, nearly sixty organs have been visited, representing the work of about twenty-five builders. While the great majority of these are older organs, the Chapter has also examined modern instruments by Holtkamp, Fisk, Noack, Wolff, Brombaugh, Cavalier, Leeftang and Steinmeyer. A



This map with push-pins shows the area in which most of the Central New York Chapter's activities are concentrated. There are nearly two hundred older mechanical-action instruments in the area, as well as many significant newer organs.

special event was the meeting of March 12, 1977; the date was the exact 150th anniversary of the birth of John Gale Marklove, and the Chapter visited five of his surviving instruments in the Utica area, including two substantial 2-manual organs. Mrs. Mary Olney, Marklove's great-granddaughter, joined the group for the occasion.

Response to Chapter visits from the owners of organs has been uniformly excellent. Every effort is made to show respect for and interest in the historic instruments, and to encourage responsible "care and feeding" of them. In several instances, Chapter activity has turned thoughts about an old organ from a "let it rot" attitude, or plans for radical alteration, to preservation, restoration, and new-found pride of ownership. In all such encounters, a strict policy of avoiding either condemnation or recommendation by the Society of any active builder's work has been followed.

Present officers of the Chapter are Will O. Headlee (Syracuse), president; the Rev. Culver Mowers (Candor), vice-president; Harriet K. Scott (Hamilton), secretary/treasurer; and Donald R. M. Paterson (Ithaca), archivist. Chapter dues are \$3.00 per year, and membership application should be made to Mrs. Scott at P.O. Box 146, Hamilton, New York 13346. Paid membership typically averages 50-60 persons.

The Chapter's activity is now focused largely on the 1980 Annual Convention (the Society's 25th) which will be held June 24-26 in the eastern Finger Lakes region, with headquarters at Ithaca College's spectacular hilltop campus. Guiding arrangements are a committee headed by the Rev. David Talbot, and including Will Headlee, Don Paterson, Wayne Leupold, Frank and Mary Eldridge, Culver and Jean Mowers, Richard Strauss, Linda Paterson, Gale Libent, and Thomas Finch.

— C.L. Mowers

Remarks to the Annual Meeting, June 26, 1979 by the Outgoing President

Four years ago, when I became President of the Organ Historical Society, I articulated several goals for my administration. The first was to increase membership to 1,000; we succeeded in that during the bicentennial year, and now are at 1,200 and still growing.

Second was to shed the image of the OHS as an organization interested *only* in tracker-action organs. Naturally we are interested in those, but the history of American organ-building — all of it — is our natural province. Thus, we have worked hard for the recognition and restoration of some notable 20th century instruments, and campaigns for others are in the works. Too, we have visited and documented numerous contemporary instruments, and encouraged present-day builders to keep careful records of their work. While some of us may have definite ideas about the "right" and "wrong" way to build organs, our obligation as historians is to see what was done and what is being done, and why, and to be willing to suspend judgment, and to learn. Future generations will not thank us for ignoring and even permitting the destruction of the work of such giants as E.M. Skinner, any more than we appreciate the destruction of the greatest part of our 19th century heritage.

The third goal was to make the OHS a more truly *national* organization. We now have chapters in the Pacific Northwest, the Pacific Southwest, and South Carolina, to name but three of the ones new in the last four years. We have tried to get OHS members from all over the country actively involved in committee work, and to expand the geographical base of the National Council. Finally, we have been moving ever westward with our annual national conventions. The Cunninghams were pioneers in this effort with the 1965 Cincinnati convention; in 1977 we went to Detroit; here we are in St. Louis in 1979, and in 1982 we'll be going to Seattle!

I want to thank all those who have worked so hard to help the OHS during the past four years: all our members; our committee chairmen (especially Norman Walter and John Ogasapian) and councillors, who carry on the day-to-day business of the Society; Tom Finch, my vice president, a quiet laborer in the vineyard, always there, ready to help; Jim McFarland, my "right-hand man" as secretary. And Don Rockwood, our Treasurer. Ah, yes. What would we do without Rocky? Homer Blanchard, the Society archivist. Those who were with us last evening know that Homer was presented with the OHS Service Award this year. We're sorry that he could not be with us for the whole convention, but we're glad that he could be here yesterday for the presentation — a richly deserved award that came as a complete surprise to him. Albert Robinson and Norma Cunningham — faithful, constant workers in an often thankless task: they have my deepest appreciation and warmest thanks. And finally, a word about a man without whose help we could not have done a fraction of what has been done — a man who has helped me and challenged me, whose fantastic energy and talents have truly transformed the OHS: our director of public relations, Bill Van Pelt.

Much remains to be done, of course. The closeness of the election results (they could not have been closer!) suggest to me that our members felt as I did that we had two ex-

cellent candidates for president; I know that the Society will be in good hands in the coming years.

— Alan M. Laufman

TREASURER'S REPORT

For the Fiscal Year, June 1, 1978 - May 31, 1979

Statement of Condition, May 31, 1979

Assets: Cash in Checking Accounts (2)	\$ 1,471.09
Regular Savings Account Balance	8,256.91
90-Day Special Notice Account	7,032.14
Helen Harriman Foundation	709.02
E. Power Biggs Fellowship Fund	815.34
Total Funds on Deposit	<u>\$18,284.50</u>
Inventories & equipment	29,569.10
Total Assets	<u>\$47,853.60</u>

Liabilities & Retained Earnings:

Liabilities	\$ 3,353.47
Retained Earnings*	44,500.13

Total	<u>\$47,853.60</u>
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* Includes adjustments for Inventory Revaluation.

Statement of Income and Expenses, June 1, 1978 - May 31, 1979

Income	\$13,825.09
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Expenditures:

1. THE TRACKER (net cost)	\$4,506.13	
2. Conventions	132.18	
3. Recordings (net cost)	626.37	
4. Audio-Visual	211.20	
5. Historic organs	259.21	
6. Archives	288.55	
7. Publications	3,072.80	
8. Office & Administration	2,749.35	\$1,768.55
9. Savings Acct. Dividends		
10. Public Relations	<u>358.65</u>	<u>\$713.08</u>
	\$12,204.44	\$16,306.72

Net Income for year ended May 31, 1979

\$4,102.28	
\$16,306.72	\$16,306.72

Respectfully submitted,

/s/ Donald C. Rockwood, Treasurer

CHARLES M. RUGGLES

Tracker Actions Organs
and Restorations



3026 Fairmount Blvd., Cleveland, Ohio 44118

LETTERS TO THE EDITOR

Dear Sir,

I found the article by Vernon Brown about the Barckhoff company very interesting (*THE TRACKER* 22:4). An article in the *Evang. Luth. Schulblatt*, Vol. 22, No. 2 (Second Quarter, 1887), p. 52, provides a few more details on the early days of the firm. A translation of this article appears in *The Cypher* (Greater St. Louis Chapter, OHS) Vol. IV, No. 3 (March 1979), p. 4. The *Schulblatt* article gives the date of Felix Barckhoff's death as 1877 in Philadelphia. (I believe that death records for Philadelphia at this date are on file at the Philadelphia Public Library.) The article also casts light on the 1850 date that Carl Barckhoff used as the founding date of the firm. This was when Felix Barckhoff opened his shop in Wiedenbruck. He also, a short time later, opened a branch at Munster, Westphalia. The article claims that over 100 organs were built in these two plants and shipped to various parts of the world.

Sincerely,

/s/ Elizabeth Towne Schmitt
Editor, *The Cypher*
1100 Joyce Avenue
Rolla, MO 65401

Dear Sir,

Many thanks for listing the specification of the new Trinity organ in the Winter 1979 issue of *THE TRACKER*. The information is a little misleading. The continuo is not part of the gallery instrument, but is a separate and movable self-contained four-stop positiv organ. I enclose a copy of the dedication program which explains the two instruments in some detail. Do get up to play the new Casavants — it would be good to see you again.

You are doing such a great job with *THE TRACKER*. I do look forward to every issue! Keep up the good work.

Regards ever,

/s/ James Litton
Trinity Church
33 Mercer Street
Princeton, N.J. 08540

Dear Sir,

May I herewith kindly ask your attention and that of your readers for the richness of the Dutch historic organs? When I say "richness" I mean the number of existing instruments, but alas not their present state.

It seems as if the fast development of technology since World War II not only increased personal materialism and decreased the value of religion, but also destroyed the loving

care which our ancestors showed for the "King of Instruments." Today even famous instruments like the majestic organ of Alkmaar are the victims of that change of mentality. So are many organs suffering from lack of maintenance.

Our little foundation tries to awake interest and tries to raise funds for the small historic organ by organizing concerts, lectures, information, photographs, etc., and by releasing a few records of valuable instruments.

There operate more foundations of that kind in Holland, all following more or less the same pattern. Much information is available but "exploited" in our small country only.

We wonder whether you and your subscribers might be interested in this subject and even be prepared to help us find a way to possible exposure of this "sleeping capital" outside the Low Countries, too.

Thanking you in anticipation for your co-operation, I remain meanwhile.

Sincerely yours,

/s/ W. Husslage, Treasurer
Stichting Voor en met Orgel
Berkenrodestraat 14 - 2012 LB
Haarlem, The Netherlands

Dear Sir,

Warmest congratulations to you and Norma on the Winter 1979 issue of *THE TRACKER*! All of the articles were particularly fine, and all were very germane to the purposes of the OHS. Elizabeth Towne Schmitt's piece on the Meyers was very illuminating, and Robert I. Thomas has me all excited about this summer in Saint Louis. Jerry Chase's article will be useful in future times for background material on the organbuilders he interviewed, and it was fascinating to me even though I know all of the people involved. But I was particularly pleased with Homer Blanchard's information about pipe scales and data, and with Beth Riley's excellent photography.

In response to the pipe scale material I have enclosed the forms we use at Bozeman-Gibson to record scales, in case others might like to adapt them for their own use...

Since shallots are quite complex, usually a rubbing conveys much information quickly and accurately. Simply lay the sheet over the face of the shallot, anchor it firmly with your hand, and rub the paper with a soft pencil. An image of the shallot face will magically appear!

One little criticism. In Homer Blanchard's second footnote, "Topfer" is a misspelling as are all of the 'flote's in Roy Redman's stoplist on page 24. Both of these gentlemen, I'm sure, supplied these with umlauts (Töpfer, Rohrflöte, etc.). Without the umlaut the word is misspelled. If the printer does not have umlauts there are two correct alternatives: one, draw them in by hand on the paste-up, or respell the word by placing an 'e' after the umlauted letter (Töpfer - Toepfer, Rohrflöte - Rohrfloete). Either way is perfectly correct, but to ignore the umlaut is completely wrong.

Sincerely,

/s/ George Bozeman, Jr.

Ed. Note: Copies of the forms referred to in the above letter may be obtained by writing George Bozeman, Jr., RFD 1, Deerfield, N.H. 03037.

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SAN FRANCISCO

PERIODICAL SUMMARIES REPORT

de Mixtuur (Vincent van Goghlaan 29, NL Schagen) The Netherlands, 27 (Feb. '79)

H.M.C. van Oosterzee: Statistical survey of organs in Dutch Reformed Churches

G. Verloop: Opus list of Flacs & Brünjes (Photos, specifications, descriptions; Contract, facsimiles, correspondence)

Document: Duties of the Organist, from 1825

Enclosure: Catalogue of *de Mixtuur*, 1970 to present

Organ-Kenkyu (Takiyama 6-2-14-107 Higashikurume, Tokyo) Japan, IV (1976)

Articles:

Tatsushi Hirashima: "Pursuit of the History of Organ Traditions by Using the Tierce 13/5' as a 'Tracer' after 1600"

Yoshiko Ueda, "The Tradition of Toccata from A. Gabrieli to J.S. Bach"

Noriko Takano: "A Survey of Literature on the Organ and its Music"

Lectures:

Morris Adley: "The Organ Music of J.S. Bach"

Barbara Owen: "The History of Organ in America"

Summaries — Studies at Regular Meetings:

Tsuguo Hirono: "On the Organ Works of F. Liszt"

Norio Matsumae: "The Dawn of the Couperins"

Hiroyuki Mochizuki: "The Organ of Kita-Church in Sendai"

Lecture — Summary of the Organ Class in Sapporo:

Yoshiko Ueda: "The Introduction to the Baroque Organ Music"

Visit to Organ:

Barbara Owen: "The New Organ at Tokai University"

Letter:

Masaaki Tsukioka: "My Organ-Trip to Denmark and Germany"

— Charles Ferguson, Chairman
Committee on International Interests

CORRECTION

Two editorials ago, we called attention to the monthly magazine of the American Guild of Organists, then called *Music*. Since that time the Guild has changed its journal's name to *The American Organist*, a title under which it once published its newsletter. We still heartily recommend it to OHS members.

CLASSIFIED

INFORMATION SOUGHT on Traugott Wandke — his life and instruments — for doctoral thesis. Carl Barckhoff information also welcome for continuing research. Gerald D. Frank, Music Dept., Oklahoma State University, Stillwater, OK 74074.

INFORMATION NEEDED: I am seeking any information on Beethoven (Reed) Organ Company, Washington, New Jersey. Timothy E. Smith, Box 70, 562 Holland Rd., Java Village, NY 14083.

FOR SALE: Two very compact, 2 manual and pedal, nine stop tracker organs, rebuilt with new warranties. Financing available. Raymond Garner & Co., P.O. Box 478, Crestline, California 92325.

HARPSICHORDS, Clavichords, virginals, Viennese pianos. Custom instruments and kits. Write for free catalogue. Zuckermann Harpsichords Inc., Box 121-T, Stonington, Connecticut 06378.

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FOR RENT — OHS slide-tape program "A History of the Organ in America from 1700 to 1900." Duration: 45 minutes. Full information and rates: Kristin Johnson, 4710 Datura Rd., Columbia, SC 29205.

FOR SALE — OHS Convention Programs, containing specifications and photos; Capital Dist., New York State 1967, Worcester, Mass. 1968, New York City 1969, Northern New York State 1970, Baltimore 1971, Central New Jersey 1973. 50 cents per copy. Order from OHS, P.O. Box 209, Wilmington, OH 45177, enclosing payment.

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